Training for the Creative Economy

A Case Study of Future Navigator, Sisters Academy and KaosPilots

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Abstract

This thesis investigates how current novel training initiatives are organizing training to prepare participants for the creative economy. The rise of the creative economy calls for a high level of creativity and innovation in order to meet the challenges posed by the labor market. This demands that workers be creative, innovative, imaginative, and adaptable. The current educational paradigm is receiving much criticism for not encompassing the above, and a new field is investigating how we might organize training that is compatible with the demands of the creative economy.

With a pragmatic philosophical foundation, this thesis employs Eisenhardt's "Building Theory from Case Study Research" and a Grounded Theory Method approach. The aim of this is to generate theory from real life situations, which can in turn provide practical insights into beneficial training practices. 'Real life' cases are explored through an empirical and qualitative investigation via interviews with experts from KaosPilots, Sisters Academy and Future Navigator. These make up a constructed field of research or CETI (Creative Economy Training Initiatives), which make up the foundations of this thesis. Based on findings, a CETI framework of four training approaches is proposed and extended to theory in the field of artful processes in organizational theory. The thesis presents training approaches into, **1.** An organized frame, **2.** Practiced and facilitated collaboration, **3.** Opportunities for experiential and immersive training **4.** individual potential. The thesis suggests a framework towards training that can be used as inspiration for practices and re-thinking training towards preparing the future worker for the creative economy

Keywords: *Creative economy, novel training approaches, case study, Grounded Theory Method, framework for training, artful processes, Building Theory from Case Study Research, pragmatism, immersion, experiential training, collaboration, individual potential, creative economy training*

Foreword

This thesis arose from a curiosity and skepticism towards how educational and training practices are conducted today to meet the fast changing, complex and creative demands of the labor market, as well as expectations towards students bringing new businesses to the market. With the creative economy emerging and both societal and especially labor market structures and demands changing rapidly, creativity and innovation are both processes and capabilities that are being called for in business, organizations and institutions.

Being students of the master's program, Organizational Innovation and Entrepreneurship at Copenhagen Business School, we were interested in investigating the challenges detailed above from a societal, organizational and individual perspective. We were both interested in new ways of grasping and viewing creative and innovative processes as well as novel training approaches that can meet the demands of the creative society and prepare students for the 'new labor market'. With backgrounds in both teaching and training in public schools as well as working and teaching at the Research & Innovation Department at Copenhagen School of Design and Technology, this thesis has been written with a passion for gaining practical knowledge and awareness about novel training approaches as well as the reasons and possible potential behind these approaches.

We had the intention of grasping and understanding novel training methods, which can prepare students for the 'new market.' Therefore, this thesis has been built on a case study approach. We supported our case study, by a Grounded Theory Method, due to the need to gain 'real life' empirical insights about novel training. These real life insights were garnered via the cases of Sisters Academy, KaosPilots and Future Navigator.

Due to our practical interests as facilitators this research journey initially began with findings concerning concrete training methods. Throughout the journey, we discovered that the practical methods were, to a significant extent, embedded in the organizational approaches to training. As presented in this thesis, these methods included: Organized frames, Practiced collaboration, Creating opportunities for exploring and being experiential towards the unknown, and individual potential.

With this empirical case study, we hope to contribute tentative theory towards new and novel ways of training, which can inspire academic research, fellow students and practitioners in their work preparing students for the complexities of the creative economy.

We would like to thank our supervisor Shannon Hessel for guiding and supporting our creative and explorative journey of shaping this thesis. Furthermore, we would like to thank the KaosPilots, Future Navigator and Sisters Academy for allowing us to explore their field, knowledge and expertise.

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Chapter 1. Opening

1.1 Opening

In recent years, there have been increasing calls for innovation and creativity from society. Businesses are in need of innovative solutions, both in terms of products, services, and processes (Friedman 2005, Pink 2005, Confederation of Danish Industry). Mobilizing and managing creativity is crucial, according to economist and engineer Lars Tvede, in order to stay competitive in the global world. He argues, "More than 200 empires have fallen, and the West is next in line if we do not do anything" (Tvede 2015: 1). Richard Florida stated in "The Rise of the Creative Class" from 2012 that having a strong creative class is vital in today's global economy.

When Thomas Friedman published his book, "The World is Flat" in 2005, he described the world as one in which traditional trade barriers have decreased and flattened, while advanced technology has led to a revolutionary globalization of industry. This globalization demands that individuals, organizations, and governments behave innovatively and creatively, even more, today than before (Friedman 2005: 49). Moreover, Friedman claims that there is an even higher demand than what is being met by the market (Friedman 2005: 443). Friedman also contends that having an entrepreneurial mindset is essential in the pursuit of success in the creative economy, stating, "Those who have the ability to imagine new services and new opportunities and new ways of recruit work. Are the new Untouchables" (Friedman 2009). Nancy J. Adler, Professor of Global Leadership and Cross-cultural Management, states, "the radical shift in the structure of the world begs for creativity; it asks us to rethink who we are as human beings" (Adler 2006: 490). Organizations' need for people who can think and behave creatively in their work has therefore clearly been established. However, while organizations are calling for such workers unfortunately, as Professor of Education, Sir Ken Robinson laments, "too often they say they can't find them" (Robinson 2011: 2).

Education is the primary means by which citizens are prepared for life in society (Gatto 2009). Since time immemorial education has served to increase knowledge and personal cognition, developing people into active contributors to the world around them. The creative economy, along with rapidly changing societies, are calling for innovative, creative individuals, yet education systems are being criticized and, "blamed for spoon feeding and 'killing' creativity" (Shaheen 2010: 168). Training for

creativity is a demand not currently being met by the traditional education system and this lag has expanded the gap between how we educate today and the demands of the labor market.

A report from Future Studies of The Millennium Project, "Future Possibilities for Education and Learning by the Year 2030", propounds that the educational system will have to change rapidly and radically, in order to fit rapidly changing societies, growing technology and education for variety (Ministry of Education and Human Resources Development 2007: 2). Acknowledgment of the problems facing the education system has generated interest in how to train and educate for the creative economy. Robinson agrees, and from the perspective of the emerging society's demands and challenges, new thoughts of training are an inevitable asset: "[...] if creativity is to become central to our futures, it first has to move to the heart of education." (Robinson 2011: 49).

In recent years there have been some changes in the higher educational sphere. These changes have been in terms of both implementing courses in innovation and entrepreneurship and altering existing training to be conducted more creatively. Institutions have begun using creative pop-up learning spaces and Harvard University has established a Task Force of the arts (Report of the Task Force of the Arts 2008). As this illustrates, there are currently some changes occurring in higher education moving towards new understandings and expectations of how we train participants. This thesis undertakes a study of novel initiatives similarly applying and proposing novel training approaches.

In the pursuit of understanding novel proposals for training that may function as relevant for the emerging society, this thesis is seeking practical knowledge in the field of training. We have chosen three novel, recognized, visionary and higher level Danish training initiatives, to explore concrete methods and training approaches within the context of each organization. In this respect this thesis investigates the design and business school, KaosPilots, the training and consulting company, Future Navigator, and the performance art based educational project of Sisters Academy: Creative Economy Training Initiative (CETI). Thus, we ask:

How do training initiatives prepare participants for the creative economy?

To answer our research question, we considered the following throughout the thesis:

- o What constitutes the creative economy?
- o How can training face the creative challenges of the creative economy?
- o We wish to examine how each case proposes training approaches?
- o How can we understand the CETI's training approaches as a field and extend it through current theoretical knowledge in the field of novel training methods?

1.2 Purpose of Research

This thesis seeks to contribute to the rapidly growing field of how training can be conducted in order to prepare participants for navigating the creative economy. During the initial phase of developing our research question, our inquiry was led by the apparent lack of practical knowledge of how to train for the creative economy. As a reaction to this, our research methodology employs Grounded Theory Method, with the intention of contributing to the research field from a new perspective, by researching three cases using alternative training approaches. This thesis is thus a case study, contributing to the field via concrete training approaches.

On the basis of a case study, we investigate practical training methods and approaches practiced and articulated by experts. These experts can provide valuable insights on `real life` experiences on novel training approaches for the emerging economy, and therefore have the potential to convey this as 'game-changers' in this developing field. The conclusions of our study act as a contribution to the ongoing knowledge establishment in the field of educational practices and considerations for training for the creative economy.

We have conducted a case study based on the methodological approach of Grounded Theory Method (GTM), Eisenhardt's contribution with "Building Theories from Case Study Research" (1989) through a qualitative approach to data collection. This thesis aims to contribute with practical insights of novel training approaches from experts in the field, and also by adding insights to the current re-conceptualization of training.

This thesis is thus a modest contribution to the early debate on training for the creative economy. By providing first hand insight into the world of game changing training initiatives and the way they practice training, this research is potentially important for:

The practitioners that seek to reflect and radically change their training style.

The practitioners who seek to re-conceptualize what preparing for the creative economy could entail.

The researchers and fellow students who are looking for information and inspiration for their own research.

Political decision makers concerned with educational development.

1.3 Key findings

In the following we will briefly present a summary of key findings. This thesis presents a case study which has investigated the cases of: KaosPilots, Sisters Academy and Future Navigator. Throughout this report we have found training approaches that involved the following key takings from the study:

We present how the CETIs work with 1. an organized framework, for which inherent logics and norms allow and generate the possibility for participants to strive freely and grasp experiences, learning's, and reflections in the frame of either a sensuous future society, an authentic entrepreneurial space or future scenarios. These have collectively been found to enable creative thinking towards tasks. 2. The CETIs are practicing collaboration to an extent, which generates collaborative skills as well as building individual potential from the collaborative setting. This report will also illustrate how 3. the CETIs are practicing an experiential approach to training, facilitated from unknown experiences and situations, developing the capacity to be able to adapt to complexity. Further, we present findings that suggest that the CETIs are enabling training that generates participant-immersion into new and unknown situations. This can enable the individual to react, and train adaptability for, new circumstances. Finally, we present that 4. the CETIs prioritize the nurturing of individual potential. By nurturing individuality, the opportunity to maximize potential through encouragement is realized, as well as acting on passion and interest as a guiding principle for unveiling potential. Furthermore, this thesis modestly presents how the CETIs' approaches can be considered in the light of the theory of artful processes that become relevant to preparing participants for the creative economy.

1.4 Delimitations

Our findings and knowledge contribution can be viewed only in light of our case studies and not as a generalizable contribution to how to train for the creative economy. Additionally, our employment of Grounded Theory Method has enabled us to be very explorative and open in our research process. Moreover, it has acted as a support for staying close to our data. This has been crucial in the pursuit of contributing to a new discourse of training objectives for the creative economy. Had we worked with a classical research design and testing hypothesis we would potentially have sought out preexisting concepts and categories that would have limited our discovery of new findings in our data.

This thesis explores training approaches articulated by expert trainers, and our results are limited to the knowledge articulated. We have validated and considered the quality of these contributions in our selection criteria of cases (Chapter 3.4.0). Based on the success and acknowledgment of the CETIs, we have decided to explore their practices. The results of this thesis do not cover the impact of the training approaches from the participants' perspectives, nor does it seek to validate those methods. Thus, a substantial delimitation of the results of this thesis is the experience of the participants of going through the novel training approaches. Moreover, due to time constraints, this thesis cannot outline the impact of the training approaches on participants' behavior in future years in the labor market. Having those results in the thesis would likely have supported investigations of the impact and validation of training the various approaches.

Lastly, we delimitate the research from the perspective of learning and education and instead look at the research field from an organizational perspective. Furthermore, we do not seek to understand learning that happens cognitively for the participants, but instead how the facilitators and organization are prioritizing their training approaches.

1.5 Background of Research

The rise of the creative economy is particularly visible in the labor market which demands workers who can manage creativity, innovation, and complexity. Today's society is in many areas unpredictable, and managing these unknown situations has become more important than ever. Many new companies have thrived and many old companies have successfully adapted to this new societal structure. Their successes are a result of their innovative, creative and artful products and/or business models. One does not have to look far to see examples of such companies in a Danish context. Skype, LEGO, Novo Nordisk, Zen Desk, Specialisterne and many more appear to succeed due to their continuous innovation, creative products or business models. They stand as examples of "what is needed" and many scholars contend that these type of "creatives", as Daniel Pink terms them, is what is required to meet the challenges of, and thrive in, the creative economy (Pink 2005: 1-4). To understand what is going on in the field towards working with implications of the creative economy, we have looked into different perspectives of the topic.

1.5.1 Implications met in business academia

In the world of business management Harvard Professor Robert Austin and theater director Lee Devin wrote their book "Artful Making" in 2003. In this work they challenge the dominant management paradigms by arguing for artful approaches to management in today's post-industrial society. Their argument is that traditional management work by processes that considers an industrial era often based on predictability, stability and sequential production (Austin & Devin 2003). Austin and Devin explain that we can be inspired by how artists structure their work, when operating with knowledge and innovation (Austin & Devin 2003: xxii). Lotte Darsø is also a leader in the field and has published several articles and books on artful creation in business, proposing that businesses can learn and benefit from how artists work (Darsø 2003). According to David Barry and Stefan Meisiek we are seeing more and more art-based initiatives in organizations, something they term the "workarts" (Barry & Meisiek 2010: 1) (Austin & Devin 2013, Barry & Meisiek 2010 and 2014, Darsø 2004, Adler 2006).

1.5.2 Similar rising focus in the educational sphere

The desired presence of creativity in business has led to similar understandings of potential approaches in the educational system. For example, creative and artful processes in education are not new phenomena's (Kerr & Lloyd 2008: 487, Eisner 2002). But it seems relevant to pose a similar question known from the business world into an educational context. Cheryl Kerr and Cathryn Lloyd argues that, "arts-based learning is intended to develop 'artful' ways of working. 'Artful' ways of working, knowing and perceiving are about the creative skills, capacities and capabilities that incorporate reflection, awareness, imagination, collaboration and adaptability" (Darsø 2004; Gibb 2006; Turner 2006 – Kerr & Lloyd 2008: 487). Moreover, Elliot W. Eisner has contended in his

publications "Arts and Creation of Mind" (2002) and "The Kind Of Schools We Need" (2002), that human expressions are more than spoken words. Eisner also contends that the arts provide a spectrum through which other expressions can be made. It generally makes humans whole through this and that is Eisner's ultimate message (Eisner 2002: 230).

1.5.3 Critiques of Education

The focus in management and business detailed above illustrates the significant changes taking place in the emerging creative economy. Similarly, we see an increasing focus on the need to make changes from political decision makers concerning educational change.

The latest report from the Danish Productivity Commission[1] 2014, states that Danish growth and productivity has decreased in recent years. The Commission presents 25 proposals to generate greater productivity in Denmark. Of the 25 proposals, seven relate to education, criticizing the structure of educational institutions and the training they provide. One of the seven education-related proposals is titled, "strengthening the quality of education and the value of the labor market" (Danish Productivity Commission 2014: 9).

Danish political scientist and Professor of Comparative Political Economy at Copenhagen Business School, Ove Kaj Pedersen, makes the argument that Danish higher educational institutions must align their training of students' competencies with demands from the labor market:

> "Societies and labor market demand for individual competencies are constantly dynamic and unpredictable which creates significant demands for the worker's mobility and flexibility in their work life [...] Higher education must provide the framework for it" (Ministeriet For Forskning. Innovation Videregående Uddannelser 2013: 11).

Pedersen's statement illustrates the divergence between what the higher education provides and the need present in the labour market. The traditional education systems are currently receiving criticism for not adequately preparing individuals for the challenges of evolving western societies (Bennis &O´Toole 2005, Kerr &Lloyd 2008, Buchen 2005:146, Eisner 2002: 8, Robinson 2011, Shaheen 2010, John Howkins 2013). Nancy J. Adler, Professor of Global Leadership and Cross-cultural Management agrees and argues that "Embracing creative solutions is no longer a luxury; it has become a necessity" (Adler 2011: 480).

One specific critique is that current education focuses on individualistic training in which learning is limited to an understanding of the application of technical and scientific knowledge (Eisner 2002: 6,

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1 The Commission are to examine the Danish productivity and development and come up with concrete recommendations that can strengthen Denmark's productivity - both in Danish industry and the public sector - in the coming years (http://produktivitetskommissionen.dk/om-kommissionen)

Tan, S. K. Chua & and Scholars 2015: 3011). Many scholars agree that today's societies are increasingly complex in nature and, therefore, there is a significant need to train future workers to thrive successfully in complexity and uncertainty. More specifically, this involves the fostering of both technical and scientific knowledge (Bennis & O'Toole 2001: 1, Pink 2005: 2, Friedman 2005: 239, Robinson 2011: 239). It has also been argued that the traditional education paradigms are from the past and are ill suited to present demands.

In the article, "5 Big Ways Education Will Change By 2020", by Fast Company it is argued that the educational system (and public schools especially) is the one institution that has not seen radical change since the emergence of the digital age and the creative economy (Cole 2015). This argument is furthered by former teacher and author, John Taylor Gatto, who argues that the current educational system is based on rationalized thought and professionalism (demands of industrialized society) and is therefore geared to "mass produce" individuals into uniformity, to accommodate a labor market which no longer exists (Gatto 2009: 1-27). Professor of Education, Sir Ken Robinson, similarly argues that schools "are based on the principles of standardization and conformity" and are therefore failing to meet the demands of the creative economy (Robinson 2011: 49). Seth Godin, author and entrepreneur, also contends that the labor market of the creative economy is demanding variation and uniqueness from future workers, and that this clashes with an educational thought that educates students into similarity. In Godin's own words, "[...] it surprises us that schools are oriented around the notion of uniformity. Even though the workplace and civil society demand variety, the industrialized school system works to stamp it out" (Godin 2012: 18). Robinson states, "the dominant forms of education actively stifle the conditions that are essential to creative development" so it is essential to develop systems of education that foster creativity (Robinson 2011: 49). Godin concurs, arguing that the way teaching is typically conducted today is stealing dreams instead of training for them, dreams are at the root of creativity and, therefore, teaching is killing creativity (Godin 2012: 27). Robinson attests that students are actively educated out of creativity: "Creativity is not solely to do with the arts or about being an artist, but I believe profoundly that we don't grow into creativity; we grow out of it. Often we are educated out of it" (Robinson 2011: 49).

1.5.4 New developments in the field

In recent years educational projects in the Danish context have been initiated to focus both on research and the practical facilitation of innovation, entrepreneurship and creativity. Examples include programs such as that at AAU (Aalborg University), which has established the "Creative Society Lab", initiated by Lene Tanggaard in 2007. This is a research project that aims to uncover the connection between learning and creativity, and how it can be implemented in an educational and pedagogical context (Creative Society Lab 2016). DTU SkyLab, an Innovation Hub, supports student innovation and entrepreneurship at DTU in the interplay between research, prototyping and business

networks (SkyLab 2014). Center for educational aids 2011, received grants for their project "Innovation in the public" to increase innovation and entrepreneurship at public schools (Piif 2016). And the part-time education from Aalborg University, The Creative Platform involves training to become a creative genius, to increase creative behavior in the participant's everyday practices (Creative Genius).

All these initiatives are only a small part of the field focusing on the pedagogy of innovation, creativity and entrepreneurship. Yet, according to Professor in Creativity and Innovation, Lotte Darsø, Marketing Director for Danish Industry, Søren Friis Larsen, and Professor of Learning and Philosophy at Aalborg University, Birthe Lund: educational institutions need to work not only with creativity and innovation, but implement them as part of the educational mindset (Kamil 2012, Robinson 2011). The field of novel training is thus looking towards other fields of interest as mentioned earlier, for example artful processes. In that sense Austin and Devin's words "make" training for a creative economy ("knowledge economy" in their words) instead of an industrialized economy.

Daved Barry and Stefan Meisiek's publication, "Discovering the Business Studio", is an example of how scholars have implemented insights from organizational knowledge to business school education (Barry & Meisiek 2015) . Their work centers on learning by making, problem-based learning, experiential learning and design. This serves as an example of how the training of upper secondary students is currently being re-thought, and the methodology is becoming more popular.

Business studios are slowly beginning to appear all over the world. For example, Copenhagen Business School, DesignWorks at Rotman Business School, the d.studio at the Sauder Business School, Case Western's "Managing as Designing" at the Weatherhead School of Management, Aalto University's Design, Media and Service Factories, the Cass Business School Learning Laboratory, RMIT's business school studios, and the former Imagination Lab (Barry & Meisiek 2014: 154). IECD Bled School of Management in Slovenia works with a high commitment to creative and artistic processes, which, according to Peter Drucker, is to be the best management school in the world.

A report from Harvard, states that to allow for innovation and imagination to grow, they must implement creative and artful practices in the university (Report of the task force of the Arts, 2008). The report states: "Today, more than ever, artistic practice will need to contribute to intellectual inquiry and help construct new forms of social practice." (Report of the task force of the Arts, 2008: 7). Another example of how different approaches to train creative and artful processes are findings its way into education, and in this case in a business school, are the Warwick Business school who has

developed "active learning", with mini cases, role playing different scenarios, creating music, and having their discussion being animated by cartoonists (Harvard Creativity 2015).

The section above cites examples of how educational practices are being re-conceptualized. The increasing focus on learning by making, studios, creative training and artful processes, shows the influence of inspiration from alternative fields, thus making use of cross-pollination of ideas and training, advancing the development of the understanding of the creative economy and its demands. This thesis seeks to contribute to this field by exploring which practices the CETIs are using to prepare their participants for the complexity and uncertainty of the modern world. In relation to discovering new ways of practicing training the CETIs are of three different organizational natures, which we argue are beneficial to the pursuit of discovering novel training approaches.

1.6 Structure of Report

1. **Chapter One: Opening**
   This chapter introduces the scope of the research field, research question and guiding questions towards the study, background research, knowledge contribution and limitations.

2. **Chapter Two: Theoretical Framework**
   This chapter introduces what constitutes the creative economy in order to enlighten the reader of our application and understanding of the abstract notion of the creative economy. Furthermore, this chapter seeks to explain how training can be sought to be practiced, with what objectives, how creativity is understood, and the demands for navigating in the complexity of today. Lastly, we will briefly touch upon the relation between training and education that will be the underlying understanding in this research.

3. **Chapter Three: Philosophical and Methodological Considerations**
   This chapter presents and elaborates on our scientific foundation selected for this thesis and research contribution, methodological choices and approaches, reflections on our field, and our collection and interpretation of data.

4. **Chapter Four: Empirical Presentation**
   This chapter presents our empirical data through a descriptive empirical presentation of the CETIs and their training methods and approaches.

5. **Chapter Five: Findings**
   This chapter presents the main findings and analysis of the empirical data from CETIs and training approaches.

6. **Chapter Six: Discussion**
   This chapter discusses the main findings with specific consideration to the relevant literature in the field.

7. **Chapter Seven: Reflections of research**
   In this chapter, we will reflect on methodological choices, which have had implications for our research process and results. Furthermore, we will reflect on how our theoretical framework has shaped our research. Lastly, the chapter present reflections on implications for both research and practice.

8. **Chapter Eight: Conclusion and Final Remarks**
   In this chapter we conclude, based on our findings in relation to our research question. Moreover, we elaborate on relevant future research emerging from this thesis.
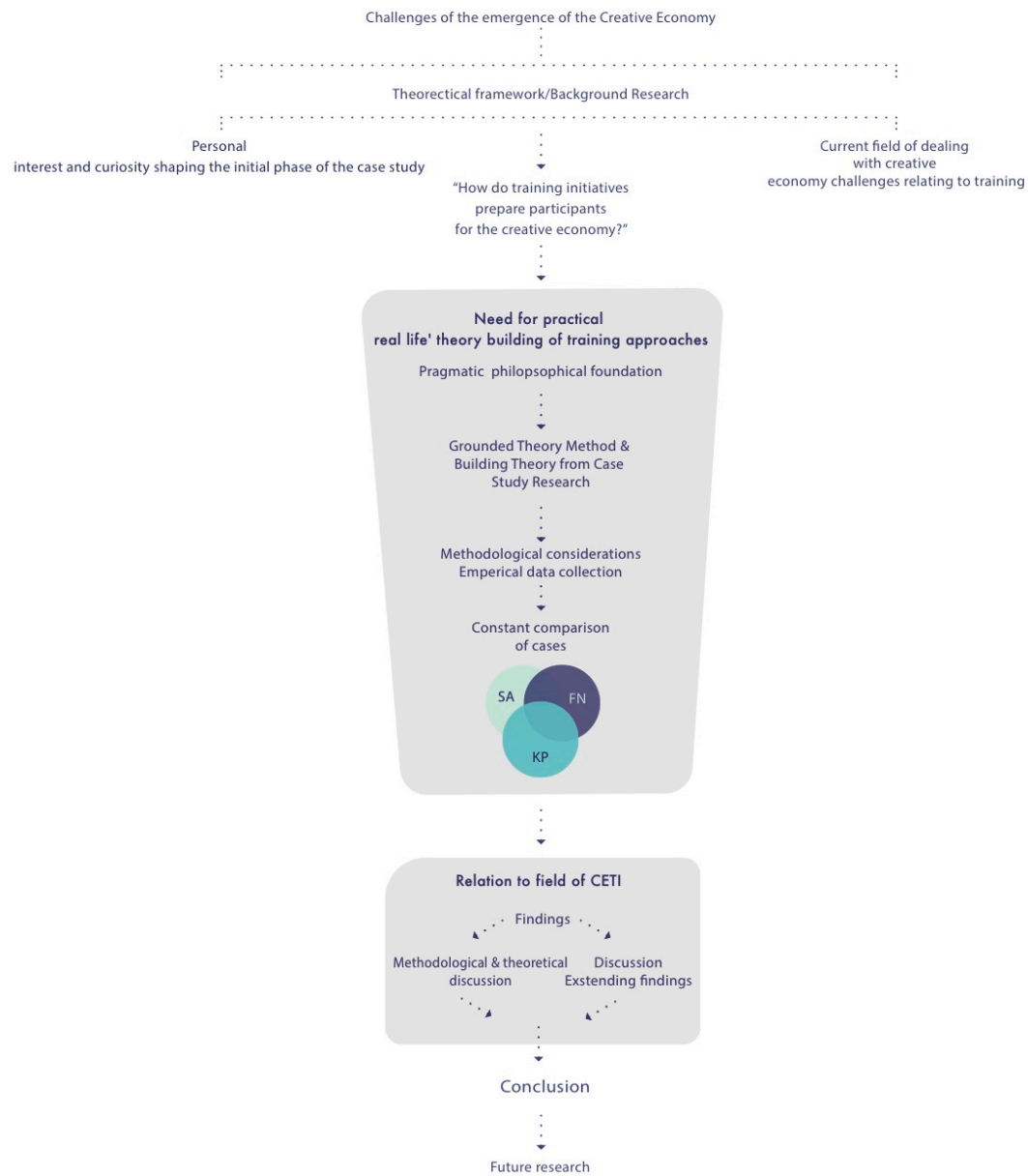
1.7 Research Design

Figure 1: Illustrating Research Design

Chapter 2. Theoretical Framework

What constitutes the creative economy?

2.1.0 The Creative Economy

The creative economy that we see emerging today is a society that establishes conditions and a setting for the future worker to act in. Nobel Prize winning economist, Thomas Friedman, has developed the concept of a flattened world to describe the drivers behind the creative economy. These drivers have implications for the success of emerging organizations and future workers in the labor market. As our research question focuses on the creative economy, we will in this section explain what is meant by the 'creative economy'. We cite Daniel Pink, Robert Austin, and Lee Devin, who are in agreement with Friedman insofar as what makes up the creative economy.

Friedman explains his overall concept by detailing particular elements of history from the fall of the Berlin wall, to when Netscape became public, as well as the specific contributing elements (Friedman 2005: 48). Friedman describes eight elements or forces that have made, and continue to make, the world flat and these are as follows: workflow software, open sourcing, outsourcing, offshoring, supply chaining, insourcing, informing, and steroids (Friedman 2005: 48 - 225). This analogy details how the world came to be connected from PC to PC (Friedman 2005: 56). Ultimately Friedman describes a flat world of information, workflow and technology, in which new, innovative processes are operating and being created at an ever-increasing pace made only more effective by technological helpers ("steroids") (Friedman 2005: 159). Friedman's message is that the world has become flat and if wanting to succeed in the flat world, one must constantly innovate and differentiate (Friedman 2005).

Daniel H. Pink, a noted author of numerous business publications wrote "A Whole New Mind" in 2005. Pink's perspective on the current society is that since industrialization the world has changed a great deal. As discussed above, this concurs with and supplements Friedman's contention. In fact, the shift from the industrial era to the era of globalization has been theorized on and discussed by many scholars: Giddens, Albrow, Wallerstein, Waters (Andersen & Kaspersen et. al. 2007: 571). Pink terms today's society the "conceptual age" (Pink 2005), and he, like Friedman, argues that this society is driven by automation, Asia (low-cost labor) and abundance (Pink 2005, 28-47).

Pink uses the current abundance of products and services as illustrative of items, which are no longer required solely for their functionality (Pink 2005: 31). Instead, people now look for products and services that are beautiful, meaningful and unique. This demand necessitates that organizations have the human capacity to develop such products and services. As a result, creative and innovative workers that can make differentiated and unique items are in demand (Pink 2005: 7-27).

Austin and Devin (2003) further these arguments in "Artful Making". They argue, as touched upon earlier, that there has been a shift in society from an industrial-based economy to an information economy. Simultaneously there is a shift from physical work to knowledge work (Austin & Devin 2003: 1). Their point is that the approaches and understandings that we take with us from the industrial age, do not apply when working with and managing knowledge. As they argue, "as business becomes more dependent on knowledge to create value, work becomes more like art. In the future, managers who understand how artists work will have an advantage over those who don't" (Ibid). The demand for people, organizations and governments to go about their business in novel ways is more important than ever before. Generating outcomes of differentiation, innovation, and value over and above functionality, is now paramount.

As discussed above, Friedman posits that globalization and its structures have developed the world from one that was relatively fragmented and consisted largely of autonomous societies, to a dense, flat world in which nations and societies are economically interdependent and are constantly transacting. This has generated a shift from industrial based economies and societies of uniformity and mass, to flat societies that instead thrive on uniqueness and creativity in order to generate prosperity and wellbeing in the creative economy (Friedman 2005, Austin & Devin 2003, Adler 2006, OECD 2000 p. 3). The need to be constantly innovative, adapting to a world in which one must be flexible, diverse, unique and creative in every pursuit has always been present but has never been more important than it is now (Friedman 2005).

The creative economy creates structures in the labor market in which future workers, more than ever before, must obtain jobs in the creative industries and also in new intersectional industries. The transformations of structures present in the creative economy generate new implications for how to prepare the future worker to strive successfully in the creative economy – thus how should we train?

2.2.0 Training for the Creative Economy

How can training face the creative challenges of the creative economy?

This section serves to clarify key terms pertinent to understanding training for the creative economy. In order to consider how training for the creative economy might be relevant, we need to develop our understanding of what are argued to be relevant focus areas. We will introduce this through Sir Ken Robinson and Teresa Amabile's theories, supported by Friedman and Pink, discerning which training objectives or perspectives could rely on training. Because this thesis explores training approaches in an organizational practice, we must gain knowledge about what training potentially should address, in order to create a platform for the case study.

Contending that the educational system needs to change radically, Robinson defines distinct focus points that educational practitioners should foster and support. Acting and thinking imaginatively and creatively are, according to Ken Robinson, crucial capabilities in this respect (Robinson 2011: 2). Robinson connects 'thinking' and 'acting' with both one another and individual behavior, arguing that they are in fact two sides of the same coin. This position supports a more broadly held understanding that human thinking and behavior are connected (Dreyer 2009: 390 & Egholm 2014).

Changing how an individual thinks has direct implications for changes in behavior. If we carry out training to change the way the future worker thinks, it is likely that this will also impact the way the future worker acts in the world (Robinson 2011: 17). The overall training objective that Robinson and many others are calling for is creativity. The term, of course, is defined in various ways for various purposes. In this thesis, it is necessary to explain creativity, as we are moving in the field of educational premises of the creative economy, scholars, practitioners and businesses are calling for creativity – and a new educational paradigm even involves artful processes into education. So what do we mean by creativity?

2.3.0 Creativity

2.3.1 Imagination

To begin, Robinson argues that imagination is the source of individual creativity. However it should be noted that these are not interchangeable, "imagination is the ability to bring things to mind that are

not present in our senses" (Robinson 2011: 141). Individuals can imagine both things that exist and things that do not exist - it is an inherent element of human consciousness. The key point here is that this exists independently from experiences and senses, "imagination liberates us from our immediate circumstances and holds the constant possibility of transforming the present" (ibid).

2.3.2 Creativity

Robinson contends that creativity is the "process of having original ideas that have value" (Robinson 2011: 151). His two key arguments are: that creativity is a process, not an event; and that all humans have the capacity for creativity. It is a process that develops through various phases and it involves "doing something" (Robinson 2011: 142). John Howkins extends the point: "Creativity is a process of using ideas to produce new ideas. It happens whenever a person says, does or makes something that is new and interesting, in the sense of "something from nothing" (Howkins 2013: 5). Teresa M. Amabile a leading professor on creativity condenses Robinson's and Howkins view on creativity. She defines creativity as a function that exists within every human of three components: expertise, creative-thinking skills and motivation (Amabile 1998: 1). Expertise is a larger intellectual space that a person uses to solve problems.

Creative Thinking Skills are aptitudes shaped by individual personality and it determines the flexibility and imagination that a person approaches problems with. Both expertise and creative thinking skills make up the individual's natural resource for creativity. The last component - motivation - determines how a person will actually put the former two into use (Amabile 2011: 1). Robinson agrees that creativity involves acting on ideas and imagination (Robinson 2011: 142).

Amabile further breaks down motivation to extrinsic motivation and intrinsic motivation (Amabile 2011: 1). The former is motivation that comes from outside the individual, and can be either inhibiting or encouraging. The latter is the motivation that comes from within the individual and is based on interest or love for certain challenges (ibid). Amabile speaks from a business perspective, detailing how to make workers perform better from a managerial perspective. Robinson on the other hand chooses to focus his research on education. Therefore, the combination of both authors in defining creativity is helpful in this thesis, when seeking to demonstrate how to prepare future workers for the labor market.

The key points from defining creativity are that it is not an event but rather is a process. Moreover, it comes from inside a person and can be motivated and therefore cultivated in a context (Amabile 2011, Robinson 2011). Creative potential is inherent in all people provided they are afforded the opportunity. This is important to clarify, as it supports our inquiry as to how training can cultivate creativity. A further point on our theoretical bases is that creativity can be supported and that it is easier to affect someone's intrinsic motivation than any other (Amabile 2011: 1).

2.3.3 Navigating in complexity: Interpersonal objectives in training

Having creativity as the main objective for training in the creative economy, Robinson presents objectives that are highly connected and relevant in order to live out creativity. Among others, one objective is to cultivate compassion, empathy and intuition, all making up the emotions of human attitudes (Robinson 2011: 175 & 182). Robinson defines them as interpersonal competencies and he argues that when cultivating those, training will support natural inner talent and creativity. This can be related to Amabile's explanation of intrinsic motivation, for which she argues that when focusing on a person's individual interest, motivation for creativity will be more likely (Amabile 2011).

For training with intrinsic motivation while cultivating interpersonal competencies, educational environments are crucial (Robinson 2011: 175). In line with interpersonal competencies, Ken Robinson explains how training could focus on feelings, comprehending relational communication, empathy, listening skills and, "[...] responding positively and with sensitivity to new situations" (Robinson 2011: 175). He argues that one premise of the creative economy is, "being creative is not only about thinking: it is about feeling" (Robinson 2011: 169). An important point here is that feelings are a "constant dimension of human consciousness. To be is to feel" (Robinson 2011: 182). Therefore, the feelings in consciousness will very much determine how individuals respond to situations (Robinson 2011: 183). Considering the headline, navigating in complexity, being aware of and familiar with one's emotions, feelings and being, has crucial implications for the outcomes of dealing with a situation.

In this regard Ken Robinson connects interpersonal focus with creativity. As he details, "sometimes the best ideas arise from not thinking or even unconsciously" (Robinson 2011: 167). The interpersonal competencies are, according to Robinson, crucial to focus on in training because it builds a platform from which an individual can navigate successfully in large collaborations, which are important qualities in management (Robinson 2011 p. 175). In line with this, Pink argues that, "empathy is neither a deviation from intelligence nor the single route to it. Sometimes we need detachment; many other times we need attunement. And the people who will thrive [in the labor market] will be those who can toggle between the two" (Pink 2005: 174).

2.3.4 Adapting flexibly to uncertainty

As presented in the section about the creative economy, Pink, Friedman, Austin, and Devin are describing an economy, which is uncertain, complex and rapidly changing. With regards once again to both creative and interpersonal objectives for training, Ken Robinson explains how training must focus on supporting adaptability and flexibility: "Employers need to make quick decisions in order to steer through change" (Robinson 2011: 70). As, for example, Robinson explains: "[...] lifelong employment is a thing of the past [...]" (Robinson 2012: 13). Robinson does not define adaptability, but according to the Merriam Webster Dictionary, it entails: "being able to change or be changed in

order to fit work better in some situations or for some purpose" (Merriam Webster Def. 1). This seems to be in keeping with both Ken Robinson and Thomas Friedman's explanation. Thus, training that is organized so the future worker can act from adaptability and flexibility is relevant in the creative economy. Friedman contends: "In the future, globalization is going to be increasingly driven by the individual who understands the flat world, adapts themselves quickly to its processes and technologies, and starts to march forward - without any treaties or advice from the IMF" (Friedman 2005: 183).

Also consistent with training for adaptability, creativity and interpersonal objectives, is the rapidly changing premise of the creative economy's impact on training. This training should be capable of preparing future workers to be able to strive and grasp knowledge and possibilities when needed. This is what Ken Robinson, Thomas Friedman and many other scholars define as encompassing training that focuses on 'learning to learn'. Friedman explains learning to learn: "upgrading one's skills, adapting to new challenges and acquiring relevant knowledge and ideas will enable the future worker to seize "good" jobs" (Friedman 2005: 237). Training could be organized so the future worker is able to discover individually creative strengths and weaknesses and be trained to apply skills or knowledge when needed (Robinson 2011: 270). Friedman terms successful future workers as, "being adaptable in a flat world, knowing how to "learn how to learn", will be one of the most important assets any worker can have because job churn will come faster because innovation will happen faster" (Friedman 2005: 239).

Robinson, among many others, argues that in dealing with the challenges of the creative economy via training, the purpose is not only to increase technical skills but also to improve soft skills. To adapt to complexity and live out oneself creatively, a sufficient focus on self-confidence in education is needed to also understand one's strengths and weaknesses in challenging situations (Robinson 2011: 8).

2.4.0 Considerations to Training

As our research centers on training, education and learning in our pursuit to answer to how CETIs are preparing participants for the creative economy, it is relevant to clarify in the sense in which this is viewed.

We choose to use the term 'training' in this thesis, as the term encompasses all processes deployed and articulated by CETIs. Therefore, we adopt a broad scope in our view through the term training to take into consideration diverse sources of training. For example, the implementation of Future Navigator, which not purely stand as an educational initiative, but an initiative that facilitates training for participants. Training refers to the development of capabilities that participants do not already have or did not know they possessed. This is distinct from what the term education suggests, that is, 'learning about something'. In other words, education commonly refers to knowledge imparted from

one to another and connotes an understanding of formal education such as institutions, curricula etc. We apply the term training in this thesis to open up for a broadly perception of practices and processes articulated by the CETIs when they are articulating their training of participants. This directs our inquiry, as we are interested in training approaches applied, more than direct subjects that are potentially proscriptive in an educational program.

Although we do not take an educational stand-point in this thesis, we make use of the pragmatist John Dewey's thoughts, in line with our ontological point of departure (Chapter 3), to understand the process of training. The main point relevant for this study is, that with his theory, educational thought went from an understanding of education being a movement of knowledge transferred to another, to a development of mind being shaped by processes of actions. Dewey links experience with thinking and understands learning as a function of the interaction of mind and body. He connects the mind and learning to actions:

> "[…] mind is not a name for something complete in itself; it is a name for a course of action in so far as that is intelligently directed; in so far, that is to say, as aims, ends enter into it, with selection of means to further the attainment of aims. Intelligence is not a peculiar possession, which a person owns; but a person is intelligent insofar as the activities in which he plays a part have the qualities mentioned (Dewey 1966: 132).

Dewey considers education crucial in life and just like evolution - it should adjust to the surroundings in motion (Dewey 1966: 2). A main focus of Dewey's work is that learning also goes through the senses in interaction with the world. We sense the world and through that we generate experiences that ultimately shape the human mind. Experiences affect the individual's life profoundly and therefore it is even more important to consider an educational respect (Dewey 1934: 220).

2.4.1 Application in this thesis

In this thesis we do not go into the profound theory of Dewey's ideas on education. We make use of his epistemology of human interaction with the world, how we perceive it and what influences the process from individuals engaging in a training context and the way that these impact human minds. What this means for our inquiry is that we view participants engaging in a training context through both the senses and language.

2.5.0 Key definitions and application

CETI's: Create Society Training Initiatives. This abbreviation is used to classify the field of training initiatives, which comprise the case studies of this thesis: Sisters Academy, KaosPilots and Future Navigator. The term CETIs is employed as a means to create a podium from which theory can arise towards training methods of the creative economy.

The future worker: denotes an individual who is to enter the labor market from the basis of training - thus a former learner. The knowledge contribution of this thesis is how training initiatives can prepare their learners to become successful future workers - by modifying and re-thinking their practices for current learners.

Participants: is used to describe the students (KaosPilots), pupils (Sisters Academy), participants (Sisters Academy & Future Navigator) and clients (Future Navigator), who are taking part in the novel training initiatives of the CETIs. As this thesis strives to generate theory on the basis of a diverse platform of training in order to potentially generate tentative theory, the specific participants' classification does not, of itself, have a purpose in this thesis. As a result, we have chosen to use participants to refer to each instance above.

Creative Economy: is explained and defined by Thomas Friedman, Daniel Pink, Robert Austin, and Lee Devin. The term refers to a creative economy which demands creative, imaginative future workers. The creative economy entails an understanding of certain societal structures, which are considered inevitable and highly influential for the way that today's labor market is structured (Friedman 2005 & Pink 2005).

Chapter 3. Philosophical and Methodological Foundation

3.1.0 Pragmatic point of departure

This thesis takes a pragmatic scientific point of departure. In the following section the key concepts within this approach will be explained and applied through 'truth and reality', 'inquiry' and 'experience'.

3.1.1 Truth and reality

Pragmatism is a philosophy of science that rejects the possible discovery of absolute truth that exists in pure form. Instead it is constructed and shaped by the individuals and positions that exist within a field on a contextual base. William James, American pragmatic philosopher, argues that, "the true is the name of whatever proves itself to be good in the way of belief, and good, too, for definite assignable reasons" (James 1907: 42). Pragmatism is pragmatic, meaning - if knowledge about an object or an action does not have a purpose, it is not necessary for the pragmatic to inquire. Thus, knowledge production and the usefulness of it characterize the generation of knowledge (Egholm 2014: 168). Ideas become 'true' once they aid us in satisfactorily relating to other parts of experience, and in that sense it is expected to be 'useful'.

3.1.2 Inquiry

The pragmatic approach puts the research problem central and allows the researcher to use any method to understand the problem. Inquiring is the approach through which we can arrive at beliefs or understandings of it – to truth as explained above. The knowledge that emerges from our inquiry is based on the empirical evidence from our data collection and closely linked to our situational understanding and interpretation of the phenomenon, the field of CETIs. That data is not, in our pragmatic outline, value-free knowledge (Egholm 2014: p. 170). Instead the knowledge is the most useful, profitable and credible we can propose, within the situation and context of our cases (Egholm 2014: 175). The key motivation to undertake empirical research is to gain knowledge in the interest of improvement and change. However, in order to arrive at valid beliefs and not simply reproduce assumptions, pragmatism stresses the need for a disciplined approach (hence our mixed methodology, GTM).

3.1.3 Experience

Human experiences and actions are at the core of pragmatism and is the medium through which knowledge can be received (Egholm 2014: 169). Epistemologically, knowledge has a bodily sensation as its starting point and can be reached through an understanding of interpretation of the signs constituting the world. Therefore, pragmatism understands knowledge comes from outside the body and mind through the sensory experience. Humans are considered active participants in the social world, which affects and shapes the way their practices are formed (Egholm 2014: 169). However, pragmatism does not consider them to have complete freedom to do so. Individuals are limited in the possibilities to interpret, depending on the context (ibid). Although experiences are at the center of knowledge, it does not of itself have meanings and concepts of itself. Humans themselves apply that to their experiences. Phenomena are studied in a processual manner and their meanings are attached to their actual impact (Egholm 2014: 169). Knowledge of phenomena, "[...] is located processually in relation to the specific context of which it is a part" (Egholm 2014: 181).

3.1.4 Pragmatic consequences for our research

As we take a pragmatic point of departure in this thesis, certain consequences become apparent. We seek to develop knowledge that points towards a practical exploration of training for the creative economy, modestly based on the context of this case study. As human action and experience is the core of pragmatism, it is helpful that we focus on the experience and practices in the initiatives, as detailed by experts of the CETIs (Egholm 2014: 169). We inquire about how training initiatives can prepare participants for the creative economy. Therefore, we only gain knowledge that can help us understand.

Further, we are active participants in the generation of knowledge as we as researchers are entering a field with pre-existing knowledge (Chapter 3.3.2 Theoretical Sensitivity). Therefore, the method through which we seek knowledge is of great significance so as to not simply reproduce existing assumptions. In terms of this research, it means that we are given to a certain level of interpretation. However, that is potentially limited by the contexts of our cases and the social phenomenon's that constitute them. This also applies to how we understand the subjects that we are studying and how they experience the world.

Subjects' training is limited to the circumstances of the context in which training happens and it is shaped by the circumstances or social phenomenon they are situated in (Egholm 2014: 169). Also, the way we inquire about training for the creative economy is through our pragmatic point of departure.

Thus, we understand the development of human potential towards a certain usefulness. Pragmatism considers all learning to be dependent on the context, time and circumstance, and that we learn most when applying experience and thoughts to the challenges when they occur. From our pragmatic point of view, learning is to happen through real situations in which learners apply their knowledge.

In this thesis we are researching three different cases, all of which work with different participants. KaosPilots educates students via a higher education platform. Sisters Academy works with participants from upper secondary school and higher education. Future Navigator work with clients who are re-training themselves. Thus, the cases are working with a varied range of participants, who are all potentially prepared for the creative economy through their approaches. In our pragmatic view, we are researching experiences, from which we can learn about training approaches, which are potentially valuable and useful (what works), to prepare workers for the labor market of the creative economy, and thus become a successful future worker.

To conclude, we have gathered three cases, which can propose distinct perspectives and ideas about training approaches for us. This grouping of differentiated cases allows for new knowledge to emerge as we look for 'signs' out of the ordinary and in that process potentially generating new insights in the field (Egholm 2014: 181). The broad field of training methods is therefore a platform from which we can potentially generate knowledge. This in turn can teach us how to prepare participants. As we are not experts in the fields of training, we are modestly searching for 'signs' out of the ordinary.

3.2.0 Grounded Theory Method

This thesis has a methodological approach that begins with Grounded Theory Method (GTM). The methodology is a systematic yet flexible guideline by which to collect and analyze qualitative data and to generate theories constructed from the data itself (Charmaz 2006: 2). Immediately, the methodology does not differ radically from most other research methodologies. However, as the approach has an inductive standing point, it encourages the researcher to have as open an approach as possible to the field. The research is catalyzed by points of interest, which are determined via qualitative and empirical data (Glaser 1992: 21). If the research was informed by an existing theory, this would be in keeping with a deductive approach (Glaser 1992: 31). This research is conducted via an approach with a strong focus on analysis of the empirical data that emerges from the research process. Therefore, the purpose of the approach is to generate theory through the creation of concepts and categories that explain and interpret the given problem area (Glaser 1992: 32).

In practice, GTM as a research approach uses iterative processes of theoretical coding and sorting of various data into categories based on strict methods. Further, it has an ideational character, whereby ideas earn their way into theory, generated either through the data or emergently fitting it. The latter

can prove problematic due to a researcher's respect for earlier works. The researcher's primary dedication must be to the generated empirical data, and fitting ideas emergently should be on the premise of the data (Glaser 1978).

3.3.0 Building theory from case study research

Exploring training for the creative economy, we have chosen to structure this research as a casework study based on grounded theory approach. We found a case study approach fruitful as the topic we are studying is currently expanding and is not yet established. We sought to build theory from cases at the forefront of the field of training so as to contribute to literature potentially new and valuable insights relating to training for the creative economy.

Kathleen M. Eisenhardt wrote the paper "Building Theories from Case Study Research" in 1989, a paper that guides us to build up the case study through grounded theory approach. She also argues that one strength of theory-building from casework is the potential of generating novel theory (Eisenhardt 1989: 546). This study investigates three individual organizations and initiatives: SA, FN & KP. Via these cases we will shed light on their training approaches within each different organizational context.

Eisenhardt explains how knowledge emerges, from within different positions of one topic, as creative insight often arises from the juxtaposition of contradictory or paradoxical evidence (Eisenhardt 1989: 546). The cases under study in this report have variations that will support the possibility for juxtapositions as Eisenhardt suggests. Eisenhardt defines the case study research as, "[...] a research strategy, which focuses on understanding the dynamics present within single settings" (Eisenhardt 1989: 534). Concerning our study, we concentrate on a single setting which was important so as to understand knowledge that we may generate from each case.

Using grounded theory method; we were able to follow a methodology with strict instrumental coding that proves significant for developing novel theory from empirical data. Additionally, grounded theory method approach suggests that research be initiated from an unbiased platform. Our aim has been to stay as open minded as possible throughout the case study (Eisenhardt 1989: 536). Thus, we use our theoretical framework only as a medium through which to understand the field we are participating in. This is the basis of our entry to the research phase of the implications of the creative society of the theoretical framework (Glaser 1992: 32). When our coding process and analysis had been thoroughly developed we incorporated literature into our findings for potential perspective and extension of them (Glaser 1992: 33).

We have allowed our theoretical framework to help shape our research design insofar as understanding the structure and demands of the creative economy (Friedman 2005 & Pink 2005) and how these structures influence the way we could shape training for the emerging society (Robinson 2011). Eisenhardt contends that an *a priori* construct can shape the research: "*A priori* specification of constructs can also help to shape the initial design of theory-building research" (Eisenhardt 1989: 536). Our theoretical framework and the existing knowledge helped to shape the relevance of the report and our research question.

Another suggestion from Eisenhardt insofar as building theory from case studies, is that, "[...] investigators should formulate a research problem and possibly specify some potentially important variables, with some reference to extant literature." (Eisenhardt 1989: 536). We used our theoretical framework to shape our semi-structured interview guides, which employed the following variables: value, society, practices (training), platform, and narratives/anecdotes (Appendix 1.A-E, 2.C-D, 3.C-E). For example, when querying training approaches, questions of practices, platform and narratives were posed (Appendix 1.A-E, 2.C-D, 3.C-E for information on variables).

3.3.1 Pragmatic abduction and Eisenhardt's inductive method

As we make use of pragmatism (adductive), Grounded Theory Method and building theory from case study work (inductive), how we gain knowledge is slightly contradictory. With our pragmatic view we operate by an adductive approach, which combines aspects of deduction and induction (Egholm 2014: 170). The adductive approach is in some aspects similar to induction as it seeks to discover 'truth' in order to develop a new theory. However, instead of initiating research from an unbiased ground, abduction considers pre-existing knowledge or experience in order to create 'qualified guesses'. The qualified guesses appear as hypotheses and are then tested in the real world, which is the deductive element of the abduction (Egholm 2014: 173). Pragmatism considers 'reality' to be more immediate and possible to grasp in the circumstances in which researchers grasp it. However, the reality - and thus knowledge - has to emerge from the context. The adductive approach allows for a more flexible approach to a research field (Egholm 2014: 174).

Eisenhardt supports an inductive method, which prescribes a seemingly linear approach from single cases to theory, on an un-biased foundation. To benefit from the flexible approach, we have allowed for our coding and analytical process to change along the way in order to allow new insights to emerge. That is, to enable us to operate free from an overly prescriptive process. Egholm posits that the flexible adductive approach can be beneficial as, "[...] it seeks in creative ways to say something about the world that reveals new or unknown phenomena" (Egholm 2014: 173). In the combination of

both abduction and induction, we will in the next section explain how we approach working with pre-existing knowledge (abduction), yet still work with a somewhat open research foundation (induction).

3.3.2 Theoretical Sensitivity

Theoretical sensitivity regards the skills, motivation, interests, maturity, and psychological state of mind of the researcher - in other words, the capacity for working intimately with the data and generating fitting categories and properties (Strauss & Corbin 1990: 41). Theoretical sensitivity is a term used by Glaser about GTM, and it refers to the researcher's personal qualities in the interaction with data and, "it stresses the need for researchers to stay aware of subtleties in data" (ibid.). An important element of researching with theoretical sensitivity is to enter the research setting with an open mind and with as few predetermined ideas as possible. As we aim to generate theory from data and not test existing theoretical concepts in our data - theoretical sensitivity is, therefore, crucial for the validity of our findings.

Theoretical sensitivity has two sources: first, being well grounded in technical literature. Our theoretical constructs partly establish this source, but our academic backgrounds also contributes to it. Secondly, it is also acquired during our process of collecting, coding, analyzing and reaching conclusions on data. Being theoretically sensitive means staying aware of, and keeping a balance between, what is created by us as researchers and what is 'real'. In this process, Glaser suggests instruments to do so. Once we go through our empirical data, the balance between the abstraction that our informants articulate and observations that we make must be approached with significant mindfulness (Strauss & Corbin 1990: 42).

3.3.3 Principles for theoretical sensitivity

We have pursued the following principles in the pursuit of staying theoretically sensitive when generating theory, following suggestions posed as questions by Strauss & Corbin. (a) Periodically step back from data and ask: what is really going on here? We have been through several iterations in analyzing our data to 'shift' our perspective. (b) Maintaining an attitude of skepticism towards any concept or hypotheses arising early in the research, and validating them repeatedly with the data itself. All explanations, concepts and questions about data are considered provisional and we have, throughout our iterative phases of coding, applied this attitude. Finally, (c), by following procedures for our data collection and analytical process in a sensible and strong methodological way (Strauss & Corbin 1990 p. 41-47). As seen in the following, our coding phase was conducted via very strict methods that enabled codes to emerge with regards our research question. We have applied this attitude throughout our entire process and this has supported our decisions and actions in the study.

3.4.0 Selection of cases for theory building

After settling on our research question, we entered the phase in our research process of selecting our cases. We sought to understand proposals for novel training through the methodology of a theory-building case study. Thus selection criteria were crucial as the case studies would form the foundation of the thesis. We were interested in exploring cases within their own context, as we wanted to study novel initiatives that operated within a potentially new educational paradigm, thus in their contextual premise. We have therefore 'inserted' our cases into a field that relates to a future society and alternative training. Additionally, our intention was to understand new and different training approaches for a potential creative economy. Therefore, we wanted to explore a differentiated field of cases that held the potential for novel theory. That is also in line with our pragmatic foundation, as we seek to acquire new knowledge, we seek to look for where training is challenging the existing methodologies (Egholm 2014: 184).

Additionally, when looking not only into the context of one case, but analyzing cross-case emerging knowledge, new theory can arise. Eisenhardt argues for the value of differentiated cases: "[...] it makes sense to choose cases such as extreme situations and polar types in which the process of interest is "transparently observable" (Eisenhardt 1989: 537). While we sought to study varying cases, the cases should all display different perspectives on training. It is our understanding that successful and novel training today cannot be viewed and explored solely on training of a traditional educational basis, or simplified to a certain school, time of duration or even age-based division. Therefore it has been our intention to look at purposeful-learning-communities[2] (the CETIs), from which we could learn (Robinson 2011: 246). Therefore, we created three selection criteria tailored to this pursuit.

Criterion 1: Vision
We wished to study cases that had the future as a part of their vision for training. In that lies an assumption that they consider the emerging society's conditions and, therefore, train their participants with that in mind.

Criterion 2: Alternative Training Proposal
We seek to learn from these initiatives in relation to a new paradigm of training to prepare for the creative economy. Choosing cases with an alternative approach to training were relevant in order to be able to potentially find new insights. We consider their approaches in our study so as to challenge traditional norms of education. We wanted the cases to articulate and pursue an alternative approach of training. Finally, they were chosen also because external actors described them as novel and alternative initiatives.

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2 A term that Robinson uses in his suggestion and redefinition of education, (Robinson 2011: 246)

Criterion 3: Recognized

Although the cases can be considered alternative we had to consider whether or not they could provide us valuable insight. Therefore, our last criterion was an existing field recognition and validation of the initiatives, also by external actors. We argue that this criterion points towards the idea that the CETIs are 'onto something' on the path to achieving their mission, in an emerging society in which knowledge about alternative ways of training are not yet established. Therefore, short-term recognition in the field has become a selection criterion for us, under the assumption that they contain valuable knowledge related to training for a creative economy.

As the CETIs do not articulate the exact words 'creative economy and training', we consider them, based on our selection criteria, innovative in their approach to training and potentially operating within a different educational paradigm. Or alternatively, at least proposing practices that generate movement into a new paradigm we can learn from. This is on the path of changing how we think of education, with reference to Robinson and his focus on shift in education (Robinson 2011). We are aware that our view on training, education and creative economy has been foisted on our three cases, which all have other immediate, specifically articulated missions. However, with our selection criteria we argue that the CETIs have established a training platform. A platform from which we can potentially generate theory about training methods, in respect of the creative economy and within an emerging paradigm. The following figure visualizes case-based articulations that matched our selection criterions.

3.4.1 Selection criteria documentation

Sisters Academy(SA)

Vision
Claiming to be "Education for the future" generating sensuous knowledge production. "Embodying future visions to explore what it could be . While we explore we curve the path " "Us, as artist and researchers, it is all about exploring what kind of society we can create in the future. And in this aspect the educational system, where minds to a large degree are being shaped, is central" .

Alternative training
Performance group, that uses theatrical & immersive methods. They disrupt schools and "they are working proactively toward manifesting a more sensuous and poetic education system"

Recognized and successful
Funded by Danish art counsel. Recognized by scholars and Professor Lotte Darsøe argues: " "SA is todays most creative and imaginative experiment for renewing education at all levels".

The Kaos Pilots(KP)

Vision
Most of our teaching is intended to be experimental, like a research-oriented laboratory. The aim is not only to acquire and transfer existing knowledge, but also to develop new knowledge and new perspectives", "We want to make a space in which creative people become creative leaders, and where ideas, deams and values become reality"

Alternative training
"KP is a hybrid business and design school, a multisided education in leadership and entrepreneurship. Our teaching programs are not designed simply to shape students to fit the future, but to help them create it".

Recognized and successful
"Business week has recognized KP as one of the best design schools in the world and Fast Company has named it in its Startup Leagues Big 10 preparing you for the fast moving startup economy"." Out of more than 600 Kaospilot graduates, one third have gone on to start companies, NGOs and other similar initiatives. Around half hold some sort of management position".

Future Navigator(FN)

Vision
Training participants to become futurist and navigators of the future. Making the world a better place. "Foresee the future and spot the trends that have potential to change your life"

Alternative training
Using future based workshops, technology, games, Interactive programs and projects.

Recognized and successful
With a range of around 136 companies and schools, that have used Future Navigator. The company is a established consultant firm. With a large credit line, from costumers – thanking the facilitators.

SELECTION CRITERIAS

Figure 2: Illustrating selection criteria documentation from CETIs: References Sisters Academy[3], the KaosPilots[4] and Future Navigator[5].

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3 Sisters Academy references: Sisters Academy About, Sisters Hope SMK, Sisters Academy 1. Press release, Sisters Hope About, Sisters Academy Statements
4 KaosPilots references: kaospilot.dk/about/story/, kaospilot.dk/philosophy
5 Future Navigator references: futurenavigator.dk/om-os, futurenavigator.dk/kunder/glade-kunder/

3.4.2 Variations within CETI

This study explores three different perspectives that can shed light on training for the creative economy. Not with the intention of comparing and investigating the differences of the cases but rather to gain a broad understanding of alternative training methods. Thus, we will briefly explain why this variation will be advantageous for this research.

KP is a creative business and design school and is a part of the public educational system in Denmark. It is an established institution and has operated for 23 years. FN is a consultancy firm that employs a team of future researchers who provide workshops, seminars and lectures all concerning how to navigate in the future. SA is an aesthetical and sensuous educational experiment that does theatrical performance takeovers at educational institutions. By having an educational organization (KP), a consultancy firm (FN) and an experimental education project (SA), our cases provide distinct platforms of training methods, but all operate with a future society in mind. Had we chosen three similar cases (for example three school classes), the potential to develop new theory in the field would have been less likely, hence our pragmatic point of departure.

3.5.0 Data collection, crafting instruments and protocols

The analysis of data is the heart of building theory from case studies. Therefore, the quality of our empirical data is crucial for the quality of our theory building (Eisenhardt 1989: 539). Our GTM also calls for a very empirically close methodology, so the collection of data and craft of instruments, has been carried out with significant consideration. Our plan was to become familiar with each case as a stand-alone entity that allows for unique patterns in each case to emerge before we push generalizing patterns across cases (Eisenhardt 1989: 540). Throughout this report, we familiarize ourselves with each case in various ways, through websites, articles, qualitative interviews, email correspondences and participants at workshops and seminars. We have furthered our familiarity with each of the cases, by way of transcripts of interviews, summaries and observational notes.

Considering our pragmatic approach, it has been important to gather information about actions and descriptions of situations in order to build an understanding of their training methods. Our data collection thus consists of qualitative interviews to shed light on these actions and situations combined with participatory observation. After selecting our cases we began to develop interview guides (Appendix 1.C-E, 2.C-D, 3.C-E). We applied and used the advantage of being two investigators to increase the creativity in our findings (Eisenhardt 1989: 538). We have aimed to supplement each other during interviews and had separate field notes during participation to complement each other in terms of insights (ibid).

3.5.1 The qualitative interview

We conducted qualitative interviews with facilitators, organizers, and leaders from our different cases (Appendix 5). The qualitative approach was an ideal instrument for this report, to discover insights and peculiarities as the qualitative approach enables us as researchers to grasp motives, experiences and reasons articulated by the CETIs. This was particularly valuable considering those experiences and reasons often go unnoticed in a standardized, quantitative approach for research and number-based data (Brinkmann & Tanggaard 2010). As we knew what theme we were focusing on with regards to our research question, as well as the perspective of our theoretical framework, we chose to collect data through a semi-structured protocol. It allowed for openness and unforeseeable inputs in our interaction with informants, while also ensuring direction in terms of our problem statement.

Through a semi-structured protocol, we constructed different questions within the same focus area, "to explore different perspectives" on the same training approach (Brinkmann & Tanggard 2010: 37). Much effort was expended during the interviews to extract information on a particular topic, with several questions to ensure an answer. For example, we interviewed Gry Hallberg (SA) in the very beginning of our process. She tended to slightly resist giving examples of her theoretical explanation of training approaches. Further in the process we initiated contact with her and participated in a seminar at Arken. There we were able to obtain elaborations on the same questions posed in the earlier interview.

3.5.2 Participatory Observation

Observation is a way to open up the field of research, get an intuitive understanding of the data material and become able to ask the right questions (Brinkmann & Tanggaard 2015: 86). We had as a primary objective to familiarize as much as possible with our cases to gain contextual knowledge about their practices (Eisenhardt 1989: 540).

In addition to conducting interviews with informants from the CETI's, we also found participatory observational notes significant. Sisters Academy were especially important for us to take part in, as their project has a very significant physical dimension. Therefore, we enrolled in a 24-hour 'boarding school'[6]and performance installation at Inkonst in Malmø during September 15th-16th, 2015. During the 24-hours, we experienced SA's methods, which unfold when you take part in SA (Appendix 1.F, 2E, 3F). We experienced SA in their own context and this allowed for a deeper understanding, both in terms of conducting interviews and in analyzing our empirical data.

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6 "The boarding school" function as a parallel takeover, as explained in the presentation. In which everyone can purchase a ticket and participate. Contrary to the takeovers, that is interventions at current established schools. However, the setup and DNA of the project is similar. Similarly, the "boarding school" is a laboratory to explore what the school of a sensuous society might be.

We also participated in a two-day workshop executed by facilitators[7], Louise Fredbo Nielsen and Mette Sillesen, on January 12th and 26th, 2016 (Appendix 2.E). Participating in their workshop allowed us to grasp knowledge about FN's training approaches first-handed. Travelling to Århus, we visited the KP in their own environment in Filmbyen in November 2015. Even though we did not attend any training, we experienced the school, the participants/teams present, the atmosphere, and facilitators. We were allowed to spend time around the building of KaosPilots, observed interactions between students and administrators as well as observing the study areas of the participants. As seen in Appendixes 1F, 2E, and 3F, we had a very open focus with regards to observations.

To provide a structure for our observations we considered the following questions in our participatory guide: 1. What - to gain an understanding of the specific space we were part of. 2. Feel - to insert ourselves into the field, as human beings, and to legitimize our own feelings and interactions with the field. And 3. Relevance - in terms of our research question, (Appendix 1.F, 2.E, 3.F). The use of participatory observational notes served as supplementary data for articulations in interviews with our informants. The point of departure for our coding process and development for categories was based on data coming from the cases, once categories had been established we used observational participatory data for further interpretation.

3.5.3 Entering the field and coding process of data

As researchers we are constantly interpreting the field, which we are researching. While examining, interviewing and observing our three cases, we have been constantly interpreting the processes of the CETIs. By constantly interpreting the field, it also meant that we as researchers were moving back and forth between case materials in the coding process (Eisenhardt 1989: 546). As this thesis serves to generate theory (GTM) on the basis of a case study, this section serves to elaborate on our coding process. That is, how the categories that the findings section is structured around emerged.

Having transcribed eight interviews, we went through our data via a strict coding process to stay as sensitive to data as possible. Also, aiming to maximize the benefits of being two investigators and in the pursuit of enhancing creative potential and complementing each other's insights, we have made interpretations separately and collaboratively (Eisenhardt 1989: 538). Building categories from our empirical data was done through three intersecting phases, with attention paid to theoretical sensitivity. We have conceptualized our data, by constant comparison of the eight transcribed interviews for interpretation. When examining our data for analysis, we went through an extensive

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7 Seminar in future research. "This is how you learn to predict, expect and shape the future". This particular workshop had private participants. These normally vary depending on who books them in. It can also be workers that sign up involuntarily through their company.

coding process to narrow down emerging key anchored codes, concepts and categories (Eisenhardt 1989: 540). Thus, the coding process, which this thesis presents, has allowed codes to emerge both from across and within the case analysis's. These codes were then grouped into underlying concepts, which had initially been grouped into categories. These processes will be elaborated upon in the following section.

3.5.3.1 From codes → to concepts → to categories

Our process went through: 1. An open coding in the initial phase to understand our field of CETI and emergent discoveries (phase 1.a). 2. This revealed underlying patterns from which concepts emerged (phase 1.b). 3. These concepts where labelled into categories, from which we discovered means/tools from each supporting case (Glaser 1992: 38-49). Thus we see three intersecting phases in which the first two were seemingly combined, thus we explain these in depth in the following section.

Phase 1.a: The very first phase was an open and flexible cross-case analysis, in which we aimed at getting an understanding of the field we have 'constructed' (that is, CETIs) (Appendix 4.A). In this phase, key anchored codes were identified with an open explorative approach still connected to each contextual premise of either Sisters Academy, KaosPilots or Future Navigator. An example on a key anchored is the following: *Imagine future*, which is a quote that initiated our preconception into the concept of what we termed Frame in that part of the coding process.

> Key anchored code: *Imagine future*
> "The most important tool in that, if you want to use that word is of course that you tell them, that they can. And that I am not going to give it to them. That is the most important to us. Secondly if I tell them that, that I will deliver it. It has to be something that comes from them. So what happens is that we of course mirror a number of potential futures" (Windeløv: 00:54:196).

Phase 1.b On the basis of grouping key anchored codes into patterns, we grouped quotes into different concepts emerging from the key anchored codes (Appendix 4.B). An example of a concept emerging from a key anchored code is the concept of Frame which emerged from the key anchored code above (alongside many others across case), which in the last part of the coding process shaped the category of: Organised frames.

Phase 2. We conducted the second phase as a case-within approach from our interpretation of the field (Appendix 4.C). In the case-within analysis we allowed the concepts to emerge across cases (phase 1.a, 1.b), to emerge and appear for us, in each single case context of the CETIs. Thus, we conveyed concepts in order to get a comprehension of categories. As we seek to dig out relevant categories, related to concepts in their contextual premise, this is like an investigation. As Scott

argues, when GTM analysis is coded reflectively, we are much like investigative reporters, "[...] asking questions like, what, when, where, why, how, and with what result or consequence" (Scott 2008: 4). While developing the coding process we have been inspired by the inquiring questions above. Specifically, in the second coding process, we asked ourselves: 1. What training methods are they articulating (means)? 2. How, with the focus on their practical examples? And 3. What were the consequences?

The coding of phase 2. is thus based on the categories: 1. Organized frames, 2. Enabling individual potential, 3. Creating opportunities for exploring and experimenting with the unknown and 4. Facilitation and practicing collaboration. In the within-case analysis, we looked for how the concepts emerged in each context to support the higher level category (Glaser 1992: 38), with specific reference to training methods (means), which showed in each case in relation to: How and What. This process was conducted with sensitivity and patience towards the data, to allow for the grouped concepts to emerge as categories. As Glaser argues: "Impatience produces preconception" (Glaser 1992: 45). How the concepts and categories emerged - and thus how we found it practically supported in terms of training - will be presented in the section Empirical Presentation. The following figures present an overview of our coding process of the CETIs, as explained here.

Overview of coding processes of CETIs	
Coding part 1a (Flexible and broad understanding of CETI's) Appendix 4A	Key anchored codes were identified from the CETI.
Coding part 1b (Broad grouping of key anchored codes towards concepts) *Appendix also show photos of our process* Appendix 4B	Collection of key anchored codes that were grouped into concepts. Concepts that was general for our empirical data, from the CETI.
Coding part 2 (Grouping concepts towards categories within-case analysis) *Appendix also show photos of our process* Appendix 4C	Reflection and exploration of concepts in relation to each case's context and training. How did each concept emerge in KP, SA and FN? Finally, grouped concepts into categories.

Figure 3: Overview of coding processes of CETIs.

3.5.3.2 Explorative coding, understanding of a new field

Our coding process is slightly different from what Eisenhardt suggests (Eisenhardt 1989: 533). Instead of beginning with a within-case analysis, we began our coding process as an open and flexible cross-case analysis (Appendix 4.A) (Glaser 1992: 38). It was a way to force ourselves to pursue an understanding of training from the novel platform of the CETIs. Thus, in the very first phase (coding part 1.a) we attempted to understand the outcomes by rethinking what the field consists of, in the cross field of our selected cases.

A cross field is connected as an underlying inquiry throughout our study to explore something new and is shown in the emerging categories in the findings section. Practically speaking this unfolded through close data coding, in which we worked with the data as a tangible collection, by transcribing, printing, underlining and cutting out codes from interviews. The cross-case coding was conducted only to gain an understanding of the CETIs. The next phase involved a case-within analysis to work even more particularly within the context of the cases, especially because it is important for this research that the results are allowed to emerge from the data, in line with our methodological approach.

3.5.4 Methodological Considerations - Empirical Presentation

The empirical presentation is based on coding as it comes from analysis of data. However this also serves as a preliminary to the findings section. To clarify, the empirical presentation section is partly based on pre-articulated methods but also significant emerging methods coded by us. With our focus on generating theory and concrete training methods for the creative economy, we searched for concrete articulated practices. As a result, our approach explored: 1. What training methods were deployed? And 2. How were the methods deployed, with a focus on practical examples?

Therefore, the empirical presentation section will present the training methods, which we found emerging from the empirical data of KaosPilots, Sisters Academy and Future Navigator. As Eisenhardt explains, case-within analysis often involves detailed explanations, which, […] "are often simply pure descriptions". The training methods, which were articulated by the CETI, are central to our findings section where we ask: 3. What were the consequences? Eisenhardt argues that these pure descriptions "[…] are central to the generation of insight" because they help researchers to cope early in the analysis process with the often enormous volume of data (Eisenhardt 1989: 537).

3.6.0 Figure of Design of Analysis
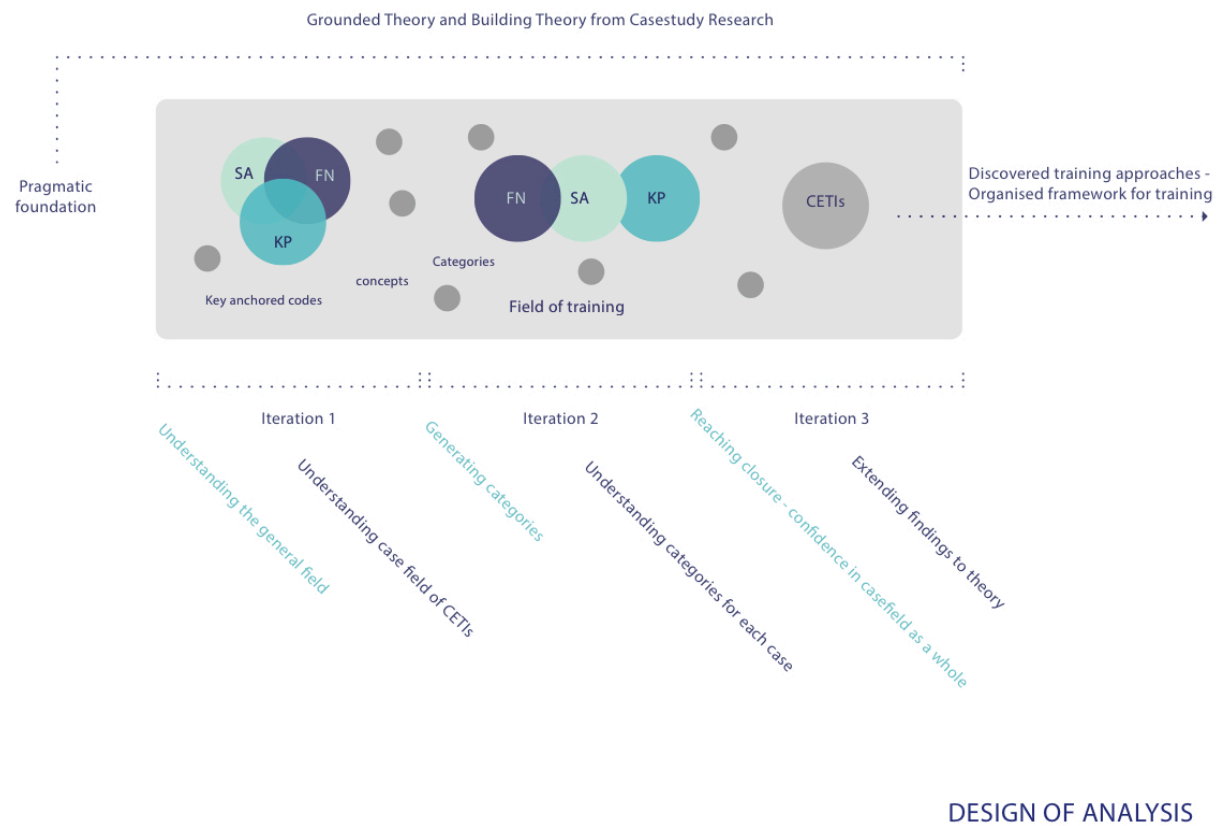
Figure 4: Design of Analysis

Chapter 4. Empirical Presentation

The following section will present data from the Creative Economy Training Initiatives, or CETIs.

4.1 Future Navigator (FN)

FN is an innovation and futurist consultant company established in 2003 by Liselotte Lyngsø and Anne Skare Nielsen. FN conducts research and runs workshops to equip their participants for navigating the future as future researchers. FN operates in the interplay between the future, research and communication (Future Navigator 1). Their work consists of publications, presentations, workshops and interactive projects within both the education and corporate sector.

While FN primarily work with private clients they have also established a high school learning platform titled "Move the World" ("Ryk Verden"). Similar to their other offerings for clients, this learning platform, as well as workshops, are about empowering participants to become futurists. Anne Skare Nielsen states, "people often say: "If we do not learn from the past, we are destined to repeat it". Yes, yes, but if we do not learn to create, form and impact the future, then we will repeat it" (Future Navigator 1). FN argue that they will guide their participants, to take control over the future and they argue that everyone can become a futurist, by deploying FN's methods: "There are futurists in all of us. So think of us as driving instructors. We wish to do nothing other than show you how much control/direction you can truly take over your future. When you pass, you do not turn around and ask where to go now." (Future Navigator 1).

Case 1: Future Navigator	
About	Consultancy company
Data collection	Two face-to-face qualitative interviews. 1. Workshop facilitator Louise Fredbo *Appendix 5F* 2. Workshop facilitator Mette Sillesen. *Appendix 5E* *OBS. We have chosen to refer to each informant by surname through the empirical presentation and findings, to indicate from whom the quote came. To find the transcribed interview, please find the appendix number above.* In this particular case, there was a significant time gap between our interviews. This strengthened our second interview with Mette Sillesen, courtesy of the reflections we had had between the first and second interviews. Group participatory observation: Future research course lasting over two days, January 12th and 26th 2016, same participants at both workshops with varied backgrounds.
Means	Future space Trend cards Scenario building Methodological curiosity Buddy teams Future mindset

Figure 5: Case Overview Future Navigator

Future space is the space in which Future Navigator are facilitating their workshops. Ordinarily FN are facilitating their workshops at the hotel office SOHO NOHO[8] in Copenhagen. It is an office collective where each room is themed. Examples include 'the container room', 'Miami room', 'the forest room', and 'the bamboo room'. During the workshops we attended, our group was located in 'the container room' for the first day, and 'the bamboo room' for the second day. Through the future researcher workshop, these spaces became spaces in which participants from various backgrounds were put together to inquire personally about the 'future'. Neither facilitators nor participants 'belonged' to the office space, but took their ambitions and professions into it and the theme for everyone was 'the future' (Appendix 2.E).

Trend cards are similar to regular playing cards (Appendix 2.A, for visual presentation). The trend card presented a spotted/observed trend (for example, 'dedicated communities') with an image and explanation of it. FN facilitators would provide participants with their spotted trend. For the second workshop, participants made their own personal spotted trend cards. All participants suggested own

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8 http://www.soho.dk/da

their trends over email to the facilitators and these were printed and explained collectively during the second workshop. The participants were therefore expressing their visions of the future through the trend cards.

Scenario building is a presentation of different future scenarios visualized on tangible trend cards (Appendix 2.A). Scenario building trend cards are presented to the participants both before and during their workshops (Sillesen: 00:06:17.22). FN believes that the participants must visualize the future in order to act on it: "Scenario building is also visualizing the future - to get there, one has to visualize it" (Sillesen: 00:13:02). Examples of trend card themes are, "from more to better", "new loneliness", "big data as service", "dedicated communities", "driverless cars" and "gamification" (Appendix 2.E). Scenario building is a training method that makes pictures of the future (Fredbo: 00:22:28), so it becomes manageable and uncluttered for their participants. This is with a view to it being easy and understandable: "Our point of departure is to take future research which is for many considered as something very diffuse and a difficult concept, and make it into something everyone can do. We try to make it as easy as possible and as understandable as possible" (Sillesen: 00:01:02).

Trend mapping is a part of scenario building, whereby FN presents trends which will/are happening (hard trends) and trends that could happen (soft trends) (Sillesen: 00:23:51). Trend mapping is a coordinate system in which participants place soft and hard trend cards of either low or high value for themselves, society or their company (depending on client). As part of the process, participants select which trends become relevant for their future. Therefore, they enable each participant to create their personal future scenario from several trend cards. A scenario where they can compare and assess challenges and possibilities regarding themselves and their position, both personally and professionally (Appendix 2.A for visual presentation).

Buddy teams are a collaborative team of two or three participants. During workshops FN acknowledges that efforts are best achieved in collaboration with others (Fredbo: 00:35:10). Buddy teams therefore serve to amplify the effectiveness of the course trainings in the interaction of the team and to create a space between two participants in which creativity could arise. Additionally, the buddy teams are used to create a platform from which the participants can act (Fredbo: 00:36:29). The deployment of buddy teams was articulated as having the effect of focusing efforts towards collaboration.

Methodological curiosity is an approach to individual development in which one continuously questions assumptions and is a mindset that FN seeks to develop in their workshops. Fredbo explains how one will need to apply methodological curiosity in order to become a future researcher, "[...] methodological curiosity is a method we use at Future Navigator, but that we also want people to use

outside. It is about collecting and being open like a whale; it takes everything in" (Fredbo: 00:20:16). It is important to note that methodological curiosity does mean being merely curious. Fredbo, as well as our participatory notes show that it is a truly systematic questioning procedure. The suggested process of methodological curiosity involves the following steps: Listen more and let go, challenge the mental models, listen for meaning, take hold of taboos, dare to seek out what annoys you, keep talking, think 'interesting!' and make a mental note, ask for meaning, and check the 'big picture' (Appendix 2.A).

A future mindset was both articulated by informants and stands clear on their website. Not only as a vision for their participants to 'become', but as a training method. The future researcher is one who can understand the future and opportunities continuously by staying aware of future trends and by doing that, create benefits for an individual, business or society (Future Navigator 2). On their website FN describes the future researcher as, "working with the future is about having a mindset that can see new solutions where others see problems and challenges" (Future Navigator 2). In other words, the future researcher is the sum of all FN's methods.

4.2 Sisters Academy (SA)

Sisters Hope is a performance group founded by Gry Hallberg and Anna Lawetz. The project was started in 2007 and is currently working on the large-scale project Sisters Academy (SA) (Sisters Hope About). SA considers themselves a school in a sensuous society, "[...] a school in a world and society where the sensuous and poetic mode of being is at the center of all action and interaction" (Sisters Academy About). SA is not a traditional school, but an example of a disruption of the traditional understanding of education.

SA practice performance art and work with the aesthetic and the sensuous as a method to achieve their mission. More specifically the training approach incorporates immersion, intervention and interventionist performance art (Sisters Hope About). They use these training methods with the intention of democratizing art through the existing school system, in which the aesthetic dimension could become the dominant dimension. As explained on their website, "[...] Sisters Academy is not only emphasizing and amplifying the value of the creative subject fields at upper secondary level, but even more radical these are fundamental to all other subject fields, thus, the project also seeks to have an actual political impact on the educational system" (Sisters Academy About).

The project operates as an experiment, in which participants can explore the potential of the initiative, as the concrete potential is not known. The project seeks to, "explore how one can evoke and activate the senses and emotions to deepen the learning experience" (Sisters Hope About). In 2014, SA organized their takeover of leadership at the Danish high school VUC, Fyn. The takeover involved the entire school, including administration, students and teachers. At that particular high school there was already a focus on music and theater in their educational program. This suggests that students and teachers may have been a more likely to embrace a project such as SA. When SA facilitates takeovers, their model is to partner with an upper secondary school, higher education, an art institution, or research institution in order to create an interdisciplinary collaboration and knowledge exchange between education and the aesthetics. The Danish Council of Art and the Danish Ministry of Education fund sisters Hope and SA.

Case 2: Sisters Academy	
About	Performance art school project, Sisters Academy
Data collection	**3 qualitative face to face interviews** 1. Founder, Gry Hallberg *Appendix 5A & 5B* 2. Project assistant, Nana Senderovitz *Appendix 5D* 3. VUC teacher, Peter Eriksen *Appendix 5C* *OBS. We have chosen to refer to each informant by surname through the empirical presentation and findings, to indicate from whom the quote came. To find the transcribed interview, please find stated appendix number above.* **Group participatory Observation.** During Sisters Academy's takeover at Inkonst in Malmø in September 2015. We both signed up as students for 24 hours on September 16th 2015.
Means	Aesthetic and sensuous experiences Physical and metaphysical frame The poetic self

Figure 6: Case Overview Sisters Academy

Aesthetic and sensuous experiences are merged as a fundamental element of SA. Aesthetics is a philosophical term that has been debated over time. In its originality it refers to the perception through the senses. SA refer to it as an, 'aesthetic dimension' and use the word aesthetic as a noun. According to the Oxford dictionary it is, "a set of principles underlying the work of a particular artist or artistic movement" (Oxford Dictionary).

Of course the dimension of aesthetic has also been defined by various scholars (Dewey, Baumgartner, Kant, Adorno and many more). However, for this study it is only interesting to look at how SA speaks of it and practice it. SA explain the aesthetic dimension according their project, "these premises and [economic] values are the exact opposite from the ones that determine the aesthetic dimension that has the sensuous experience at its core. An intensified presence, which makes our heart and mind, resonate with what is happening in that very moment. When we are full of fantasy, desires, dreams and imagination that manifests as creativity" (Poetic Revolution). Hallberg further argues that, "the value of the aesthetic is, that there is a constant hack embedded in it. So one is totally sensuous and devotional and totally critical at the same time. It is like; it activates your entire being. So it is not so, that activating the sensuous and poetical is about out-balancing the rational and reflexive, not at all. But it is about creating balance between co-cognitive modes" (Hallberg: 00:11:11). By changing the

premise of being within an aesthetic and sensuous dimension SA are able to create this opportunity for a different learning experience (Hallberg: 00:02:58).

Physical and metaphysical frame was used to transform high schools in an aesthetic and sensuous universe through elements such as sounds, light, design and scenography (Hallberg 2016: 15:01). Elements such as mysterious music and the walls being covered with black velvet material constituted the frame of scenography at Inkonst 2015. The clocks had unfamiliar symbols instead of numbers and time was changed according to those symbols and used by performers. In doing so, time and space were repudiated during the takeover. A pair of shoes was taped to the floor. There was a pile of beans on the floor, which kept changing in shape and forming new sentences over time, and all performers were dressed in an 18th-century style and were positioned in the installation to help maintain the frame and its structure (Appendix 1.F). All informants articulated that the performative means created a base for the metaphysical frame, another worldly universe (Hallberg: 00:15:30, Senderovitz: 00:22:11, Eriksen: 00:04:21). This inherent logic of the initiative - a logic based on the mission of SA - is the aesthetic dimension (Eriksen: 00:21:16, Hallberg: 00:17:13).

The poetic self is an inherent potential in every participant, both inside and outside of the universe of Sisters Academy. Gry Hallberg, founder of Sisters Academy explains that, "the poetic self is a performance mythological tool that we work with, that we define as our inner inherent poetic potential. So it's not a character and it's not fiction, it's the inherent poetic potential that we all have, that we work with discovering and enabling." (Hallberg 2016: 03.06). Hallberg does not define what the poetic self consists of, which appeared to be the exact purpose of the poetic self's nature. It did not possess a specific and absolute role but instead it was up to each participant to self-define by qualities of poetry. It is a complex and spiritual personalized role and not universal, as it is manifested in the individual and in the individual interpretation and manifestation of the poetic self. Hallberg puts the poetic self in opposition to the everyday persona, when she argues that, "[…] you leave your everyday personae, to explore your potential poetic self while investigating how we can evoke and activate the senses to deepen the learning experience" (Hallberg & Lawetz 2015: 11).

4.3 KaosPilots (KP)

KP were established in 1991 as an initiative from the municipality in Aarhus. It began as a training of project leaders for the cultural sector as a means of lowering unemployment (Hjortdal 2009). Today the school is based on completely different premises. It is a hybrid between a consultancy firm and an educational institution (please see Appendix 3A for a visual presentation). As a hybrid between a consultancy firm and an educational institution, KP is independent and only accepts a limited number

of enrollments each year. Their revenue is derived from student fees, workshops and their consultation practice. The educational program is a three-year period in which project management is essential.

Focusing on preparing students for the future, KP state officially on their webpage that their, "teaching programs are not designed simply to shape students to fit the future, but to help them create it" (KaosPilots About). They base their learning on experimentation, exploration, experience and enterprise in interplay between all enrolled participants (KaosPilots Philosophy). Furthermore, the principles on which they seek to achieve their mission are: playfulness, realism, being streetwise, risk-taking, being balanced and compassionate.

KaosPilots are one of the more established initiatives of our cases and they recently achieved status as an accredited educational institution by EQUIS (CSR 2014). In 2012, the then Trade and Investment Minister visited the institution as KP showed, "unique results in job creation and entrepreneurship" (Presse Systemet 2012). Furthermore, research from 2011 stated that, "97% of all former KaosPilots students are in the job, a large part in management and leading positions. 37% are self-employed in startups and business" (Ibid).

Case 3: KaosPilots	
About	Creative business school and consultancy firm
Data collection	Three qualitative face to face interviews 1. Principal, Christer Windeløv-Lidzelius *Appendix 5G* 2. Head of studies, Kis Jakobsen *Appendix 5H* 3. Team Leader, William Hewett *Appendix 5I* *OBS. We have chosen to refer to each informant by surname through the empirical presentation and findings, to indicate from whom the quote came. To find the transcribed interview, please find stated appendix number above.* Group participatory observation of the school during visit for interviews on November 13th 2015, at KaosPilots at Filmbyen in Aarhus.
Means	Four competencies model (Action, Subject, Relation & Change) Real life situated approach Human relations and group work Reflection, evaluation, individual focus

Figure 7: Case Overview Kaos Pilots

The four competencies model: action, relation, change and subject are four main learning objectives which we saw KaosPilots practicing as core elements of their education program. This was articulated in our interviews as the base for their learning objectives, however we found other training approaches and values that were often articulated as important training elements in order to achieve these competencies in their students. These were related to: action; to test, dare, from thinking to action, to take responsibility; change: a mindset you can change and adapt in a changing world; relationship: cooperation, communication, learning in relationship with other people; and subject: knowledge of a specific field, for example wind energy (Jakobsen: 00:16:21).

Real life situated approach is a training approach that emerged from the data of KaosPilots, as they have a significant focus on testing and hands-on learning, through what we found to be a real life situated approach. The 'real life' methods are initiated by facilitators and performed through different projects that consist of various challenges for the participants to act on. The learning projects are developed and conducted by the participants based on 'real life' cases, which are always developed in collaboration with a company, organization and KP (Jacobsen: 00:32:16). KP use bridging between the educational institution and the business world as a way to teach project-based, hands-on learning. Windeløv articulated a reversed pedagogy as their training approach, in which the practical project challenge and experience becomes the center and the first part of the learning experience. Only after do they focus on applying theory (Windeløv: 00:31:57).

Human relations and team work are fundamental approaches used by KP. The real life situation approach is mostly done through group work and KP facilitates a healthy development of it during courses. Principal Christer Windeløv, Head of Studies Kis Jacobsen, and team leader William Hewett articulated training approaches that prioritized human relations in their team based approach. In regards to their real life situated approaches, KP facilitated different exercises, which created a trusting environment with strong human relations. Jakobsen agrees and contends that as a participant at KP one is part of the 'whole' - all activities, other teams, and external organizations: "Well it is a quite important element of being a student here. That one becomes part of a team, but also of the whole and the whole is all the other teams that are present" (Jakobsen: 00:14:08). Emerging from the empirical data was that KP have a training approach where every participant is part of an engaged community. In the context of KP, the interaction between participants is crucial, thus, their methods and approaches are based on practiced collaboration.

Reflection, evaluation and individual focus were all significant factors for facilitator William Hewett, as he reflects, "we are working with individuals, we are not working with a mass, or a group" (Hewett: 01:02:04). As part of KP's training they facilitate reflections, evaluations for participants and within the team. This is done through check-ins before and checkouts after training days, but also via

personal supervision and teamwork. It is a ritual that KP complete every day, both morning and afternoon. Every participant tells what he or she is bringing to class that day to the entire team (Hewett: 00:59:19). The honesty, openness and acknowledgement of what is shared in check-in and check-outs was crucial for KP and their learning and focus on the individual. Furthermore, general reflections and evaluations on projects and team work were facilitated in teams (Hewett: 00:32:17).

Chapter 5. Findings

We wish to examine how each case proposes training approaches?

In this section we will present our findings, based on categories (Appendix 4.C). The intention of coding our data across cases was to follow our grounded theory journey of 'creating' a new field (CETI) that could enlighten us of training approaches and propose suggestions for training considering the creative economy's demands. We have categorized our findings as they emerged from our data in the following section. However, as suggested by Glaser, the particular cases (SA, FN and KP) have only been described within each concept.

The categories emerged from their data-context as relevant to the case at hand (Glaser 1992: 63). Furthermore, when extracting categories, we kept our Principles for Theoretical Sensitivity in mind, asking ourselves: 'What is really good here?', staying skeptical and following the emergence of the data (Strauss & Corbin 1990 p. 41-47) For example, a concept that emerged in the initial phase was 'predictability' of futures emerging in the case of Future Navigator. On the other hand this was a concept that was not found to emerge through the CETI. Thus, it could not be argued to have emerged across cases.

We have let categories emerge and in the following section will present how each case relates to that category in terms of training. Thus, an integration of both similarities and differences will be presented in findings. Furthermore, each articulation is contextual in that they are performed only in relation to our informants' range of experience, symbolic meaning, and social roles and imperatives from previous situations (Egholm 2014: 179). The training approaches that will be presented here are from the perspective of the managers of the training: founders, facilitators, teachers and instructors. Based on our open coding process we have built and compared categories, and labeled them as the following (Scott 2008: 2): Organized frames, Enabling individual potential, Creating opportunities for exploring and experimenting with the unknown, Facilitating and practicing collaboration.

5.1.0 Organized frames

The category of Organized frames emerged as the CETIs practice their training in an organized frame of structures, inheriting particular ways of 'doing'. They facilitate a flexible frame where participants

explore and grasp learning and possibilities within it. This section will elaborate on how an Organized frame was emerging in the data from Sisters Academy, KaosPilots and Future Navigator.

Future Navigator
Organized frame in the case of Future Navigator is a bordered training of anticipated authentic future scenarios. Future Navigator creates a temporal circumstance for 'thinking' in position to a 'future'.

When FN facilitates future researcher workshops (as explained in the chapter: Empirical Presentation 4.1) they put together a group from various backgrounds at the workshop office NOHO (Appendix 2.E). FN thus establishes an organized space in which future is the theme to 'work on' where participants inquire about personal and professional relation to a future scenario. Facilitator Louise Fredbo describes the process of the workshop as future based idea generation: "We call it future based idea generation, so we use all these future trends that we spot to play the ball up against when people have to be innovative" (Fredbo: 00:10:21). Fredbo is here explaining how FN consider the future scenario as a platform to 'play ball up against' to be innovative (introducing new ideas). Sillesen further argues that there is a connection between the process of spotting trends, idea generation and creative processes:

> "If you are spotting trends every day, then you will be great at it. The border between trend and idea is very fine. So one will be like, this idea machine. And you are to see opportunities. So that form of creativity is a large part of the way we are working with future research" (Sillesen: 00:21:52).

In the second workshop we attended, all participants developed a product in the shape of a poster that presented themselves 25 years in the future (Appendix 2.E). It is important to mention, that the future scenario that participants 'played up against' to make their poster was based on their personal 'spotted' future trends. Everyone presented their future self through a language as though they were speaking from the future. The future scenario in this respect is based on participant's personal considered trends (Fredbo: 00:19:39.10). The process of developing these future selves and posters generated two important processes. Firstly, participants were encouraged to think in relation to oneself in position to connecting different future trends and secondly, they expressed that thinking through making their own trends cards and their personal poster.

When FN asks of participants to create their own future scenario each trend constitutes a position in that future scenario. They are afterwards asked to consider their own position in relation to that imagined future scenario. This encouraged them to put together positions in order to establish a future scenario from which they 'create' their future selves. During the workshops we attended, eight out of ten presented their future selves and therefore acted on the task (Appendix 2.E). It is a process where

participants are facilitated to imagine themselves in an imagined future and relate to it, mainly in consideration to current professional skills and expertise.

Questions about the future self were highly focused on personal expertise, as seen in questions posed during an exercise at the workshop with FN: "What do YOU find to be most interesting?", "Which capabilities are most important for YOU to master in the future?", "WHY do I want to train this expertise? Switch on your inner motivation" and "HOW will I train my new expertise?" (Appendix 2.A). Many participants created future selves based on interests or focus areas based on their skills. One example was a woman who worked as a consultant for a pension firm. She presented an alternative way to launch her husband's newly written book (Appendix 2.E). We cannot say much about how her personal process, but it showed a sign of her presenting an idea in relation to the task. It was a new idea to her and that she was given a medium through which she could express it.

Concretely, everyone was asked to go into their buddy teams and question each other about passions, interest, and skills and from that visualize themselves in the future (Appendix 2.A). Finishing that process everyone worked on their personal poster using trend cards, differently colored pens, glue and other materials to express their imagined selves. It enabled participants to express themselves through material and to other participants. Moreover, everyone provided feedback to one another based on this process.

Framing the future – to new perspectives
With a simple training methodology of scenario building, methodological curiosity and trend spotting, FN enables their participants to explore and be imaginative towards the future and their environment. Participants are tasked with framing their own future. Thus, FN facilitates an imaginative learning process, in which participants are given the tools to imagine new images, perspectives and forms of life. By doing that FN facilitates a process for their participants that shift their perspective and facilitates a process where they are enabled to think creatively when imagining new forms of life. The tools, which FN provide for the ability to predict and imagine, are simple, enabling the participants to bring them home and use trend spotting in their everyday life. Thus, encourage them to have an imaginative approach to their surrounding environment.

FN cultivated idea generation 'through' the future, to cultivate abilities to 'predict' the future and in those movement ideas, connections, and imaginations of self, society and innovations are facilitated. The process organized in the space or frame of FN, creates a reference space in which, by facilitation, participants can be aided to think from new perspectives. This provides participants with a better grounding for connecting future possibilities to current ideas for solutions, business ideas etc. It shows process of imaginative approaches to the tasks.

Sisters Academy

In the context of Sisters Academy the category of Organized frames emerged from codes such as frame, radical frame, community, and a performed sensuous future. All informants articulated a frame as having exceptional value for all other intentions with the project of Sisters Academy's takeover. Essentially the frame was constructed of the inherent logic of the aesthetic and sensuous, enabling participants to explore artfully the legitimization and imagination enabled by the frame logic. The frame has an aesthetic logic that refers to sensuous experiences that enable aesthetically profound personal experiences and artistic actions in the present.

Framing the aesthetic

SA creates a frame with the aid of scenography at educational institutions, most often while students and teachers are on holiday, to support the experience of otherworldliness when they return. Once the high school students return, they walk through a constructed rabbit hole, participate in different welcoming ceremonies that stimulate the senses and step into what all the informants refer to as an otherworldly universe (Eriksen: 00:10:19, Senderovitz: 00:13:14, Hallberg 2016).

As discussed in the empirical section, SA's takeovers include complete redecoration of the school into an artistic performance space that exists as a significant material element to create the experience of a frame for the participants. During our participatory observation, entering the universe also included participating in a welcoming ceremony that stimulated the senses. In our case five participants where blindfolded and without saying anything, the performer washed our hands and oiled them for 20 minutes. Before entering the school we participated in a silent ritual, changing into SA-uniforms, made out fingerprints on a school card in gold and received our timetable for classes (Appendix 1.F).

Teacher Peter Eriksen explains his experience once engaging in the frame of SA, "there was a welcome dinner, within this sensuous universe and alienating universe, the Sisters had made a dinner for the teachers and among others, there were some dogmatic rules" (Eriksen: 00:04:21). Eriksen explains how the universe has dogmatic rules, essentially for how to behave within it. The sensuous universe is the manifestation of a future sensuous school. Which is the idea of it, that the performance frame inherits piece logic (and dogma rules) as Hallberg explains (Hallberg: 00:17:13). It also serves to facilitate a frame in which participants can experience how it would be to exist in a different society and school, which is the future sensuous society. That is made possible by the piece logic or the idea of the sensuous and aesthetic society, which is concretely and practically performed (Hallberg: 00:17:13). As Hallberg explains, Sisters Academy is an idea that participants immerse into:

> "It is performance art as a tool because in the performance art we donate our body to an idea. We donate our flesh to the idea, and within performance art there are many things you can do, and we are using immersion. And that is intervention, which is very clear when we go into an educational system, and interfere with it." (Hallberg: 00:04:01).

Hallberg in the above describes it as an intervention in the educational system, but also an intervention in their participants. Through that intervention, SA prescribes a particular idea in which the sensuous and aesthetic becomes an unquestioned acknowledged determinant of logic. In the case of SA being performance art, it is a bodily donation. That donation lasts for the two-week takeover of the sensuous school, and it becomes a scheduled frame for explorations of the aesthetics and sensuous – they create a frame with an inherent logic of principles of aesthetic movement.

Frame of unknown character

During the takeover the aesthetic logic rules and therefore legitimizes action within the scope of the aesthetic processes. The sensuous representations allow for sense experiences and the focus on the poetic self generates opportunities for participants to make those sensuous experiences into profound personal experiences. This creates implications for how to navigate in the frame for participants. The aesthetically organized frame pushes participants to practice differently. As the project assistant, Nana Senderovitz, explains,

> "[...] people cannot use their normal experience [within the frame] that they have from the outside, that they use in their everyday life because now there are some other rules, which they do not know. Just like when you are visiting another country […]" (Senderovitz: 01:05:20).

Here Senderovitz explains how the frame makes it impossible for the participants to apply their experiences made in their everyday life.

In line with our pragmatic approach, the frame or environment that SA deploys impacts the possibilities of experience for the participants (Egholm 2014: 169). As they do not know how to navigate in the frame - due to lack of previously established experience within it - they need to invent new ways to approach challenges. This also decouples the experiences they make through the senses.

Teacher Peter Eriksen explains how he experimented with taste senses during the takeover, in which outcomes of the students were 'very surprising' (Eriksen: 00:35:29). It is an example that shows how the frame enables him as teacher to experiment with sensuous practices, in the pursuit of meeting the logic of the aesthetic, ultimately facilitating the same for his students:

> "We had another experiment that was about them getting some taste sensations, some different ones. Some salty, some bitter and some sweet and some dry and some wet. And then they had to try and describe these where they could not use the most obvious descriptions like I just did. Thus, more poetic descriptions of it and then after they had to hand it in, make a

picture of that feeling or that taste. That is, to examine what synesthesia can do when we speak in poetry shows that we should have our eyes open for that. And some really interesting things came out of it, where they really surprised me, where they really could illustrate a dry coffee taste. It was really surprising that way, and it was just the coffee powder that they had dipped their finger in and tasted on their tongues… I do not know where that came from. They came from... they were in four-man-groups, so it was in collaboration... I was surprised about what they were able to do, as a result of this challenge. I myself do not have an idea of what the result should be." (Eriksen: 00:35:29).

This example shows various elements relevant to convey. First, participants are forced to 'invent' new ways to respond to a task, think creatively to 'solve' it. As Eriksen obeys the aesthetic logic, he makes it 'illegal' to answer through ordinary ways of dealing with a task. For example, by using the word 'dry' to describe a coffee taste. It forces the participants to 'invent' ways of communicating and express that experience and interpretation, as their perspectives a shifted from ordinary ways of 'seeing the world' to a perspective obeying the aesthetic dimension. Secondly, it is expected that participants will put their experience and interpretation into form by illustrating it. This allows participants to express interpretations through a material medium rather than through words, as they would ordinarily do in school. It shows how the frame changes the way that Erikson facilitates his training, and after that, it forces participants to use their imagination (forming new ideas) to respond to the experiment.

Framing an aesthetic logic – absence of goals and guidelines for actions
The frame thus prescribes practices that must see 'new' possibilities. It has an instrumental movement, as the sensuous school seems to be the means of pursuing the aim of the aesthetic. Hallberg explains, "[…] we create a radical cause, a space where something can happen, that is radically different from the everyday life, but it is not so that we decide or determine the consequences" (Hallberg: 00:09:54). Based on our interviews with all three informants from Sisters Academy, the consensus was that the frame evoked a feeling of unfamiliarity and alienation that made participants uncertain of how to explore in the frame. These results support our contention that the aesthetic frame prescribes imaginative practice, as they cannot act on previous empirical experiences, nor are they based on 'normal' school logic. Instead, they imagine new possibilities and potentially act on them as seen with the example from Eriksen from the taste experiment. The following quote underlines this in Eriksen's experience:

> "What I think I experienced at SA was this thing that the frame means something. I sit on a couch or I sit at a cafe to sit for a few hours and then something hits you that wouldn't have happened by my desk. Because something passes by or one feels the wind in the air and then one think, ah it's all about the pace and the wind in the face. We have to go out and get some speed we have to ... what it means to be this stressed or whatever it might be. And that does not come from just sitting and reading the text, how can I open this one up and make them understand that this is such and such". (Eriksen: 00:44:46)

During the performance takeover, the aesthetic premises legitimized and encouraged aesthetic practices in an educational sense, both for students and teachers. As Eriksen explains, "[…] it also demanded that they [participants] forget to think about goals and things like the hand-in assignments, and instead try to follow us in those weird ways of doing things" (Eriksen: 01:01:18). The structures that belong to everyday school parameters are no longer present during the takeover and SA uses that to sweep the students off their feet and make them think and act in relation to an aesthetic logic. This is as opposed to trying to live up to pre-described ways to achieve a goal and instead experiencing the present decoupled from everyday life.

Hallberg relates the aesthetic circumstances to the activation of artistic life: "Is not only artists that have the poetic life, but everyone that has it, and when you create the circumstances, when you create aesthetic circumstances, not by shape or how it looks, I mean something that activates that sensuous acknowledgement" (Hallberg: 00:06:28-8). Here the aesthetic circumstances of the frame are linked to the cultivation of artistic and poetic life. That is, an artful life.

Eriksen furthers this claim that the frame demands artistic movements and proposals for navigating in challenges in an imaginative sensuous school. "[…] for me it was a laboratory that allowed me to do things that I normally am not allowed to do" (Eriksen: 00:59:12). Eriksen here explains how the takeover or the experiment of the sensuous school enables him to "do things" that under normal circumstance would not be permissible. He describes how he is able to explore practices other than the regular. Therefore the frame does not only create circumstances for perception of the world, but also impacts how individuals act in it.

Aesthetic logic – radical behavior
Firstly we contend that the frame enables artistic aesthetic practices. As they ought to apply imagination and actions to meet the aesthetically based challenges within the frame that is a future-focused sensuous school. As they form new ideas towards task through imagination participants are facilitated to think creatively (act on those imaginations) in the frame of SA Secondly, participants are provided the opportunity to engage in a facilitated process of exploring aesthetic practices, without thinking in goals, and therefore experience from the present. The takeover enables these practices, as Eriksen inform us: "I found out that some of the things that I had written [goal for implementing learning's from the takeover] are really difficult, especially outside this frame" (Eriksen: 00:52:52). Although an unfortunate fact, this framework is difficult to implement after the takeover, and this articulation supports our argument that the frame enables certain practices and radical behavior in the presence of the takeover.

KaosPilots

The category of Organized frames emerged in the context of KaosPilots as an engaged and participatory community created environment in which participants are enabled to create a personal path. The frame for KaosPilots is the "KaosPilots culture", consisting of network, community, and immersion into a culture that promotes certain qualities. We see the school as being a different type of path in the society, a hybrid between projects and social, creative space (Windeløv: 00:05:23).

Organized frames in the context of KaosPilots refers to a certain space of a certain culture and brand. According to Team Leader William Hewett it is part of the learning path (Hewett: 00:52:55). Slightly similar to SA's approach, Principal Christer Windeløv explains that KP work by promoting certain qualities in their training approach. A culture in which a certain logic rules, "[...] the immersion into a culture that promotes certain qualities, is something we have found to be really strong." (Windeløv: 00:28:49). Windeløv further explains how the KaosPilots culture refers to a different understanding of what a school is, and therefore, what is expected from participants:

> "The other part is what you could refer to as the culture space of this school - which is that everything from the type of events, to things that we promote. Part of this, is the origin of the idea that the school is not just one in which teachers tell the students how the world is supposed to be and how to behave in a successful way. Rather, we see the school as being a different type of path in the society. We need to operate on more than one level." (Windeløv: 00:05:23).

Framing an autonomous journey

Different from Sisters Academy, KP uses a frame that represents a mini cosmos of the surrounding world. The culture of the school and the mini cosmos is defined by its actions and projects, as Windeløv argues. The key point is that KP does not train through hard information on any topic, but instead promotes the value of it through actions within the school. In that sense the qualities vary but the training approach is to promote a KaosPilot culture to participants by demonstration and most importantly doing it, with the absence of defining a clear route for their participants to achieve it, through an autonomous journey. As Windeløv explains, KP is a "space of creativity" that consist of everything they do; events, training, task, courses etc. (Windeløv: 00:05:23). Facilitator William Hewett describes it as "the KaosPilots culture" (Hewett: 00:00:51). KP therefore creates a creative environment through a frame in which participants can 'freely' pursue project endeavors.

In the KP physical institution and culture participants can freely pursue endeavors. The real life situated approach (Empirical Presentation 4.3) is created around this framework, in which their participants are to experiment on their journey: "We create a number of experiences and we present a number of frameworks to the students, and then they basically experiment throughout that journey". (Windeløv: 00:28:49). The participants are free to throw themselves into any experiential process

through the real life situated approach. KP aids that experience by establishing an environment from which participants can engage in this process of a creative environment or creative space.

Connecting an autonomous journey space to an extended network

Another level of the creative culture is the flat structure and hybridization of business schools, consultancy bureaus and social communities. KP conducts business leader development and solves business tasks for external businesses. Participants are engaged in this when relevant – that is the hybridization of the school and consultancy firm. The flat structure and hybrid form of the school immerses participants in the creative culture and allows them to learn, practice and explore in this environment. This facilitates a space in which participants are enabled to apply and use the extended network of KaosPilots, through their learning path.

KaosPilots are thus organizing a frame to experiment, learn and network within. Participants can freely customize their learning depending on what projects they wish to work on, what other participants they want to collaborate with and what business they want to seek out to do a project for. Therefore, it is each participant's own objectives and missions that are at the core of their activities and experiences. Because they can take an active role in organizing their training experience, from a very resourceful frame of the network of KaosPilots (Windeløv: 00:28:49).

In relation to having the student at KP be able to create and shape their own future, Windeløv explains how they establish a frame in which the students are to shape their education: "[...] what we do with our students, is that we make them create their education in the frames of this school. And that is not something that goes out of fashion. So when they leave they will be able to do the same" (Windeløv: 00:21:55). Within this simulated mini cosmos that is KP, participants can 'create' their own learning path based on personal interests and tasks they wish to explore.

The KP articulate on their website that not only are their teaching programs designed to shape students who are able to fit the future, "but to help them create it" (KaosPilots Story). The next step in their training approach is the method by which KP support that journey:

> "[...] so our primary tasks are to constantly create the right learning frame. We can as such not teach them anything, we can't decide what they are to do, we can only try to guide them and back them up. Ask them; make them reflect critically about what they do" (Jakobsen: 00:25:43).

Jakobsen here stresses that the frame becomes the most important factor in how they organize their training. It becomes even more important in light of her other statement, that they cannot teach participants anything, other than guide their path by reflections about their own actions. KP thus

shows an approach and understanding that their training should only support participants through a guided frame, which only guides but does not instruct as in a "real" organized frame.

5.1.1 Concluding remarks on organized frames

All three cases approached training differently through the category of organized frames. Similar among all is that they deploy a frame of certain structures and possibilities. The organized frames both promote logics or 'ways of doing', and creates an appropriate environment for participants to act and interact. FN establishes a framed future scenario that encouraged participants to think creatively towards their own future and professions, through materials they enabled them to express that in materials to foster that creative thinking. It is argued that the frame in the case of SA promotes possibilities for sensuous experiences, which gives the participant the opportunity to experience an unknown dimension to act in. This further generates imaginative ways to respond to sensuous experiences that also generate artistic behavior, as they approach the sensuous task by using their imagination (forming new ideas). KP enabled interaction with an extended network that framed the participant's autonomous training journey.

A key finding was that the CETIs all prioritized a style of training that included a flexible and open frame in which participants were practicing and experimenting with themselves towards their pursuits. FN and SA facilitated a framed scenario, which appeared to enable a shift in perspective, allowing participants to act and think creatively towards specific tasks. There is circumstances present that enable the creation of such a significant frame. The approach through an organized frame showed as one of the most significant categories of all cases. Furthermore, the key takings are the logic and environment that creates optimal circumstances for participants.

5.2.0 Enabling individual potential

Enabling individual potential is a category that emerged across all three cases. Individual potential indicates different approaches and focus across all cases. Similar among them is that there is an acknowledgement of individuals having inner potentials and they are to be explored. That is, potential for capabilities that can come forward in the world if the right circumstances present themselves to assist that process.

Future Navigator
In the context of FN, the category of enabling individual potential emerged as their initiative works with their participants to discover what capabilities they already have/know, and which should be applied individually for the future. Different from KaosPilots and Sisters Academy, Future Navigator is not working with discovering inner unknown potential, but rather to discover which known capabilities are applicable and needed for the individual participants in their courses.

The future researcher

FN seeks to develop a different perspective for their participants making them understand and enable them to create their future. They seek to do that by enabling capabilities of a future researcher. The future researcher is a way of looking at the world. Or, as workshop facilitator Mette Sillesen puts it, "it is a mindset, how one looks at the world and what one can do with future research because future research is here all the time. So it is about how one views the world" (Sillesen: 00:02:33). Moreover, it is argued that there is a connection between 'making' participants future researchers and impacting each participant's ability to create their future. To quote Sillesen, "we would love as many people as possible on earth became future researchers, or have this approach that a person can create the future" (Sillesen: 00:03:10).

FN's focus is to allocate capabilities needed in consideration to a personalized future scenario. Fredbo explains,

> "[…] if it is about teaching them about being a future researcher, then I use and give feedback to these. If someone has spotted the trend: 'driverless transport', then I go in and give feedback. Because I should at best be this future society and quality filter" (Fredbo: 00:20:16.14)

Here, Fredbo elaborates on how she trains FN's participants through feedback and quality assurance - almost implying that she directs participants towards becoming better future researchers like herself.

Fredbo also explains how she meets the participants where he or she is – depending on what trend the participant uses, and therefore what is personally relevant. One might suggest that participants will chose a trend that is familiar to them, a trend that they consider having relevance for his or her own practice and therefore have relevance for the participant's existing skillsets and profession. The purpose was not to explore unknown capabilities, but to work and apply the ones that the participants had in application to a future scenario. FN work to make participants aware of their own abilities and, more importantly, identify which ones to personally nurture to be able to navigate in the future. Sillesen articulates how the future researcher is very unique and an individual character. "You find your own way of being a future researcher. Are you more the guru, is it important for you to communicate 50% or are you more a nerd, what future researcher are you? And what's your unique way of methods?" (Sillesen: 00:07:33). Therefore, FN helps participants identify their capabilities that have potential to be developed considering a self-perceived future scenario.

The method employed by FN is very individualized, whether on an organizational or individual level, they are conducting workshops to suit. FN were facilitating a training process in which their

participants were able to generate an image of themselves in position to the future by creating and applying a future self. By applying the future self, FN facilitate a training process in which the participants gain awareness and motivation for what they need to train and learn in order to be their own future researcher. Fredbo explains:

> "[…] it is as much about educating them in what we call in-house futurists. Where they must learn how to be a future researcher themselves or in their own business. Because it's fine that we are preaching future research and 'the future will be this and that', but the greatest thing is when they can go home and say 'alright, we can work further with this so our organization will become secured for the future'." (Fredbo: 00:07:34.11).

Using the future researcher to apply expertise towards the future

In the context of FN, the future researcher becomes a training approach to support participants in finding their own path towards the future. Thus, the future researcher is developed according to who the participants wanted to be, a wish for themselves for the future, both personally and professionally (Appendix 2.E). We saw that the future researcher was not based on unknown and undiscovered competencies, but rather the future researcher is focused on building on capabilities and experiences that the participant already possesses. FN is proposing to work with the role and mindset of a future researcher to prepare their participants for the future. By empowering them to discover, use and apply their own competencies to the future. Thus we found that by working with the future, and applying a future self, the participants were empowered to act on their experiences and knowledge.

Sisters Academy

In the case of Sisters Academy, Enabling Individual Potential emerges mainly due to their focus on the facilitation of the poetic self.

The poetic self

Sisters Academy particularly focuses on cultivating the manifestation of a poetic self. It is an acknowledgement of all individuals having these poetic potentials that are also linked to potentials impacting the way of existing in the world. Hallberg explains,

> "This idea that these are the ideas of an art genius, that is this kind of special human being that can transcend, I just do not believe that at all. I think all people have that kind of potential within. We just don't set up circumstances for that space. So it is to gain access to the sensuous and poetic way of existence" (Hallberg: 00:07:57.08).

> "And we are working with the poetic self, as a method where people can create, open and understand that they also have an inner poetic potential. […] So the inner poetic potential can come forward, grow and be manifested in the world." (Hallberg: 00:06:28)

The poetic self is not specifically defined as a certain character, as the main point of the poetic self is individually embedded. Yet, as Hallberg explains in the quote, an art genius is something that is in all

of us. She states that there is an artist - a poetic potential in everyone. That is, as she further explains in the quote, a more sensuous and poetic way of existing. The poetic potential, due to the poetic part of it, refers to an imaginative and emotional potential that is individually based. SA demands their participants to search for their poetic selves; they are in other words shifting their focus towards a search for each participant imaginative, creative, artistic, poetic applications to situations in the frame of SA. It thus becomes a method as Hallberg describes (Hallberg: 00:06:28), that directs an individual internal search for letting that creative artistic potential come forwards when engaging in each task during the takeover.

Discover the poetic self

By deploying aesthetic performance environments at schools, SA create a space in which the aesthetic and inner poetic potential can grow and be manifested through each participant. The method through which this is achieved is by numerous elements (Empirical Presentation). Elements that create an unfamiliar universe, where music, sounds, walls, colors, dinner/sleeping routines, and time is changed and transformed into an aesthetic and sensuous universe. Posing specific questions about each participant's poetic self also encourage this. Eriksen explains how he received wine and materials together with questions in order for him to discover his poetic self. Similar methods were used during the Boarding School in September 2015.

We experienced two sessions that dealt particularly with the poetic self, both at the boarding school and at a seminar at ARKEN modern museum (Hallberg 2016). While mysterious music plays, questions like the following were posed,

> "What is the typical mood of your poetic self? Are you open or shy? What dreams do you have for the future? What traces do you leave behind? What footprints are left after you? What traces do your path leave behind? So for now I have no more questions for your poetic self. You can consider a poetic name or even a poetic biography. You can consider a totem for your poetic self or how your poetic self would look" (Hallberg 2016: 51:44).

An important point is that the poetic self is not only to be created or manifested by student participants. Hallberg herself uses a poetic self as The Sister, and all performers are manifesting a poetic self as performers. Similarly, teachers at VUC must manifest a poetic self before the takeover begins. Thus all positions in the takeover create a poetic self as an example of the equal status of participants within the universe. Eriksen explains how the creation of a poetic self demands manifestation and action based on that poetic self:

> "If I have some dogmatic rules, or rules for my poetic self, are being expressed, then I must live by them. I must try to put myself in play and dare to do something that the poetic self demands. That is normally something I keep to myself because it is too private, it's too

vulnerable to reveal things like that. It could be a thing like singing in public if you're not a music teacher. It could be for example in the classroom, when getting touched, or expressing one's feelings or one's gratitude or fear of something. That one was much more immediate in some way." (Eriksen: 00:18:24).

Apply Poetic self – discover unknown sides of self

It shows in this explanation how the poetic self and aesthetic persona allow participants to explore unknown sides of themselves. Sides of them, which enable actions based on the poetic self's characteristics. Eriksen here explains how he is almost forced by his poetic self to reveal his most private feelings and wishes for action. He explains how the poetic self makes him feel more immediate. As explained in the section of organized frames, Eriksen is enabled to be his poetic self in the present moment. It is not a potential that has purpose for a profession; it is a state of being that is in line with immediate feelings, poetic, dogmatic rules, and wishes for action.

As Eriksen explained above (Eriksen: 00:18:24), once manifesting a poetic self, one must live by the rules that it demands. Furthermore, Eriksen explains how he must put himself into play and do things that he would normally keep to himself. Hallberg further details how this applies the effect of bringing out the poetic self:

> "And when we go into another room, as aesthetics, then we can do something else. So it is proving those arguments that we can see our everyday life as something that creates and affects the way we are acting and navigating in the world. And that awareness is very valuable, even though you cannot see the value instantly. I integrate that, that way where I am feeling so good, where the senses and the poetic was there in my everyday life. But it is creating a critical awareness, a different space, to do different things for me". (Hallberg: 00:08:28)

Here Hallberg explains how understanding and letting the poetic self grow, one becomes aesthetic. Moreover, understanding oneself as such (poetic self) one is able to 'do something else'. Seeing those 'other doings' as something that can affect the way one navigates in the world generates an affirmative effect on participants. The poetic self thus potentially becomes a method of SA, to assist participants to act more imaginatively, aesthetically and critically aware in the world once the takeover is done.

We found that the poetic self functions as a guideline to support participants to gain awareness of their own inner poetic potential and to explore what they are capable of. SA contributes with a universe in which the individual and the inner poetic potential is acknowledged and even demanded to present itself/come forward, in the present. In the context of Sisters Academy, we argue that by applying the aesthetic and sensuous universe and circumstances, SA are creating a space in which their

participants' inner poet and aesthetic self is explored, as they are immersed into the aesthetic dimension.

KaosPilots

'Enabling individual potential' emerged in the context of KaosPilots, as the organization had a distinct focus on the individual in their training. Not only were the individual participants acknowledged from an organizational perspective, but also the individual participants' uniqueness and inner potentials were encouraged throughout the training.

Facilitating individual uniqueness – interest and passion

The category relates to a customized approach to training in which the individual's inner potential and experiences were enabled and applied. KP not only view their participants as unique individuals, they apply that very uniqueness in their training. Head of Studies Kis Jakobsen explains that their participants must take part in their "educational thread" so that the individual's potential can grow:

> "So we don't want to go from having a fixed idea of what it is that one should have to say, what it is that the world needs and what the individual needs in relation to that. The students need to personally be part of setting their own educational thread and decide, what is it I need for this to happen, what competencies do I need to develop. So we want to try more to led the individual's potential develop itself instead of us coming up with a suggestion for what we think it is" (Jakobsen: 00:08:45)

By having a distinct focus and by prioritizing individual learning experiences in their training, KP are facilitating and prioritizing uniqueness in their training. Uniqueness with reference to Jacobsen's statement above of "letting the individual potential develop itself". KP is supporting individual uniqueness in terms of what the individual wishes to learn and how they want to learn.

KP focus on nurturing individualized training paths based on interests and passions rather than pre-determined learning topics. An example of KP's organizational prioritization of the participant's personal interest is a large event held each year by everyone at the school called, Share Your Splendor. It is an event where all participants at the school collaboratively establish an event in which everyone shares an interest or passion, regardless of any particular objective. As Hewett shares, "… it's something that you feel passionate about and that you want to share" (Hewett: 00:30:26).

This event shows firstly an encouragement to dig deep for passions and interest regardless of 'usefulness'. Second that KP as an organization focuses on, prioritizes and creates an event to cultivate the participants' inner passions. Instead of only having the participants work with a predetermined focus imposed by KP facilitators, they set up an event that can facilitate the process for each participant to assess and act on these interests and passions.

As they collectively set up the event, participants also take care of budget, cohesion, partners and everything else. So it is a category in which participants collaboratively apply all their capabilities to make the event happen with their passion at the center. The same approach applies in all other projects that participants work on - they can approach it as they wish according to interests, already established capabilities and ambitions for personal improvement. Enabling individual potential is core to KP, facilitating each participant's previous experience combined with the sharing and acknowledgement of interests and passions.

Assisting uniqueness to differentiate on self-confidence

The acknowledgement and practice of personal interest encouraged participants to differentiate and not 'fit into' previously established focus areas or objectives. Jakobsen explains how the participants at KP are "already full" before engaging with the KaosPilots education and KP's most important task is simply to facilitate and guide the participant's growth. "They do not come here half full, and then we are to fill them up. They are full to some extent, they come here to get some frame, to get some direction, to maybe dive down a few places and get some more cohesion in things" (Jakobsen: 00:40:28). We found that in order to facilitate personal customized training, KP works by cultivating existing individual potential in their participants. By nurturing the participant's passions and interests, KP can support and potentially cultivate the participant's uniqueness. First, to make participants realize their own capabilities and second to establish events and projects to enable participants to practice it.

The training approaches at KP focus on stimulating a space where individual participants are acknowledged and from which the participants can develop (Hewett: 00:48:22) and act with self-confidence (Hewett: 01:03:59). Participants at KP were acknowledged as individuals, with unique potential, experiences, attitudes and feelings. Team leader William Hewett articulates how KP are acknowledging the individual participant by not converting knowledge and experienced learning to mass, but instead working with the individual participant in their training:

> "Because we are working with individuals we are not working with a mass or a group. And because we have the time and the luxury of feeling with individuals, and having individuals speak their voice, and be acknowledged, that is also something that I noticed in this education. How important acknowledgment is, which I had not before realized in education" (Hewett: 01:02:04).

This statement shows an understanding of individuals having inner potential that require the right conditions to be practiced in the world. KaosPilots operates by giving their participant's space and tools to understand themselves as individuals, to gain self-confidence and differentiate. Head of

Studies Kis Jakobsen explains that it is about getting comfort in oneself and [...] "having a feeling that you are important in the world" (Jakobsen: 00:42:16).

To begin, participants are encouraged to create their personalized learning platform. Secondly, KP aids that journey by encouraging discoveries of passion and interest. Thirdly, they foster confidence in the team dynamic of participants to even further enable this journey. Through evaluation and reflection within the team, a space is established where participants can express feelings to each other. By doing this KP nurtures a space that generates attitudes of confidence.

Expression of feelings and passion "freely" – to be your authentic self
An example of how KP prioritized this in their training, especially insofar as feelings were expressed, is the check-in and check-outs (Empirical presentation 4.3). It might seem simple but KP uses this ritual whether dealing with consultancy for other businesses or within the single team. Every participant expresses what he or she is 'bringing' to class that day, to the rest of the team (Hewett: 00:59:19). It can be that they just read an interesting article the day before or that they are in a less good mood due to a breakup (Ibid). This training method is facilitated as a means to create a space in which participants feel comfortable enough to express themselves.

Whatever is shared in check-in and check-outs is very personal and emotional and it ultimately generates a high level of trust among participants in the team. In so doing facilitators are creating a space in which participants can share personal and emotional concepts without any fear of being 'hung out'. This creates a space where participants can open up and express their feelings and individual passions. As Hewett explains, this is done by respecting everyone as individuals with individual needs, opinions and feelings (Hewett: 00:59:19).

In the same vein, Hewett also contends that this acts as encouragement for individuals to "be themselves … I think the freedom of being yourself, is an underestimated power" (Hewett: 00:56:00). The expression of feelings is not only allowed but is almost a training objective:

> "The three years here creates self-confidence, that doesn't disappear when you leave. It is something that is slowly built up. The learning process is of course not always something that goes up. And what I mean, that's a wrong way of putting it - you can also go through really deep dips here, and really be provoked by a process you are going through. But then there is really something that supports you - I think that experience of having a supporting group of people around you, is something that you would like to build for yourself out there [society] for yourself. Then you surround yourself with people who understand you. I know many KaosPilots in businesses out there that do check-in and check-outs every day, with people that have never learned why we do that" (Hewett: 01:03:59).

Hewett here connects self-confidence and the group that supports it. He explains how the group is facilitated to make a secure space in which each participant can build up self-confidence and how the group and the security of it generate support for each participant to be himself or herself. Hewett's argument is that the safe space enables self-confidence and further that participants take that attitude with them and apply a collaborative and trusting constellation in their future work.

When such self-confidence is enabled through the safe space people can express themselves differently. It refers to the trust in one's own abilities and judgments. We therefore find that KP enables participants to act within the frame of KP without fearing to speak their mind or act. It is a secure space where participants can fail and succeed in the group without letting their inhibitions restrain them. The environment within the group however, becomes increasingly important in this regard. Facilitators must cultivate this safe space between participants as each of them contributes to the feeling and attitude within it. According to Hewett this is the case at KP.

5.2.1 Concluding remarks - Enabling individual potential

We found that there is a general acknowledgement of each individual possessing potential. None of the training was articulated as mass training, but rather individual potential and uniqueness was prioritized. The CETIs facilitated the discovery of individual potential with different training approaches. Both FN and SA work with a mythological character to foster the inner potential, as the poetic self and the future researcher. Where SA encouraged participants to discover the poetic potential inside themselves through an aesthetic dimension, FN facilitated processes for participants to look towards the future, to apply known potentials in a possible future scenario. KaosPilots on the other hand, enable their participants to discover their inner potential in relation to passions through self-confidence – creating space for the individual to come forward. In the context of KP they are enabling participants to discover and manifest their potential, passions and interests by acknowledging and creating a safe space of trust in between the group of participants.

5.3.0 Creating opportunities for exploring and experimenting with the unknown

This category emerged from a cross-case context due to categories such as immersion, donating the body, learning through the body, aesthetics and intervention (Appendix 4.B). This section will elaborate on the cross-case category of engaging motivation and intuition, which means a general interactive approach of engaging the participants, to meet, be present or act towards specific training. The CETIs were found to have training prioritization whereby participants were trained not simply to work via predetermined knowledge transferred from teacher to student. This category has more to do with experiences and pre-existing knowledge that has a character of interactivity between the training participant, facilitator, and his or her personal realization in that movement. Training was pursued to

involve bodily experiences towards engaging participants in experiences. Based on our data, only KaosPilots and Sisters Academy were found to work securely within this category in their training. This section will explain the category from the cases of SA and KP.

Sisters Academy

In the context of Sisters Academy, the category 'creating opportunities for exploring and experimenting with the unknown' emerged through the facilitation of immersive training. SA held an approach that included generating strong immersive and pre-cognitive movements for participants as their universe was entirely unfamiliar. According to founder Gry Hallberg due to this participants experience having their entire being activated:

> "It has [immersion in performance art] been compared to being pushed into water. So everything changes and that also means change for one's being and actions in the world. It is pre-linguistic, pre-cognitive" (Hallberg: 00.16.43).
> "The method is very suggestive; it really works on us because our whole being is being activated. And in this respect I am often being challenged [because critics of SA ask], do participants turn off their critical thinking? But I have not experienced that. Not at all, the opposite, I do not know how you [the researchers] experienced it in there, but it is like you are being woken up - it is like the engine is going even faster, especially because we are allowing hack in our universe. It is a research project, so we are very self-reflective [...] That is, where it is not just the piece logic, even though some decisions are taking on the background of intuition that is the piece logic. And I will fight for that being a valid argument in the sensuous society when making art" (Hallberg: 00:17:13).

We come to learn from Sisters Academy that from the platform of performance art they have created refined methods for immersion into the context of their training initiative. The objective of the training is that participants engage in the training experience with both body and mind. This is where the performance character of the initiative uses methods from that sphere in an educational sense. In performance art, immersion into the pieces has been argued since its conception. The spectatorship or participation of participants has long been discussed as to what extent they are simply viewers or active participants. Hallberg explains above that her experience is that participants are immersed into the piece and that there entire being is activated. That is both the experience from our participatory observation and also from articulations from teacher and participant Peter Eriksen (Appendix 1.F, Eriksen: 00.18.24).

Immersion into unfamiliar setting – donating their whole "being"

As participants enter the universe they immerse themselves and become active participants in the collaborative performance. This compels them to act with their entire being, based on no previous experience, to be active participants. The way in which it is pre-linguistic and precognitive is that participants are unfamiliar with the setting, the journey is not planned and they have not participated in such performance art before, it is assumed. This activates participants' entire beings; their actions

and not just their minds must take part in the development of the performance. As they must act, they must act in the unknown universe, based on intuition and whatever 'feels right'. Just like, as project assistant Nana Senderovitz explains similarly to Hallberg, when one is being pushed into water and begins to swim without thinking how to do it, or base it on a book they read about swimming (Senderovitz: 00:18:42). We thus find methods that enable activation of bodily actions and responses rather than cognitive and linguistic judgments of how to deal with situations.

Unfamiliar setting - curiosity

Teacher Peter Eriksen furthers our understanding of the experience with the unknown universe and how he saw participants dealing with it. He argues that:

> "[…] going into this alienating universe is more about trying to be curious in relation to each other and in relation to the situation one is in. And to open up as the situation can bring something unforeseen that we should also hold on to. And I also think I can use that in the future". (Eriksen, 00:21:16)

Here, Eriksen furthers our understanding of what triggered the participants during the educational takeover. Curiosity becomes a keyword here, as he explains that the feeling of curiosity becomes a primary desire to deal with the universe. He continues by saying, "it demanded of them [participants], that they found out their curiosity and that they could get by in an insecure situation, […]" (Eriksen, 01:00:06.20). Curiosity almost becomes a capability to deal with the initiatives - Eriksen contends that the participants must find out their curiosity, to get by in the unknown frame. SA enable a circumstance that activates participants and generates curiosity to interact within the frame, which is imperative just to be in it. It shows that the performance means and methods become approaches that can bring about a desire to learn and adapt to the frame or the situation it might bring about - evoked by a bodily, experiential training rather than a purely linguistic one.

KaosPilots

In the context of KaosPilots the category of 'creating opportunities for exploring and experimenting with the unknown' emerged as the training is centered on a 'real life situated' approach in which the participants engage through an immersive approach to dealing with projects.

Immersive experiential training

Windeløv explains how KP are working with an immersive training approach, instead of a theoretically based training. As he argues, the participants are learning from experiences: "it is not like suddenly out of some miracle God have touched upon the head of the student, and then they know how to network for instance. Instead, our way of working is more of an immersive type of approach" (Windeløv: 00:28:49). It is an immersion into situations in which participants test and explore their capabilities, through `real life`situated approach (Empirical presentation 4.3). It is learning by doing

to deal and interact with the situation (Windeløv: 00:48:12). The immersion refers to participant's deep involvement in the training engaging with projects of real life situations. As Windeløv explains, the participants learn by immersing themselves into situations and thereby learn through it. "[...] since every project is something that is unique. At least fairly unique, because the clients, the students the situation, the context have changed. So by engaging in that you do not learn about, you learn through" (Windeløv: 00:48:12).

Non-thinking training – assist experience with intuition and creative behavior
KP are organizing training so that participants are acting based on experiences and situations, which are unknown and mostly new territory for them. This means that the participants are often part of challenges in which they cannot operate based on knowledge and theory: "What happens, is that they do not have time to think" (Windeløv: 00:28:49). Windeløv articulates an immersive training that stimulates a 'non-thinking' quality of realization among participants. The potential consequence of these precognitive experiences is that the participants are required to act on intuition and without having a certain reference to goal or experience in mind. That allows for an open and explorative interaction with the situation, which potentially facilitates novel approaches to solutions.
Team leader William Hewett presents an example of how a group of students behaved creatively within a first-hand, 'real life situated' training approach:

> "Two years ago, we had an author from an external client. To host an event, with the budget of DKK 20.000. It was in three weeks, and it was the 20th anniversary of Filmbyen, and they came up with the theme - and the students had to execute, whatever they saw. And this was their first project, as a group together. And, it was unbelievable how creatively they came up with solutions to solving that if it was. Let's call it a challenge, not a problem" (Hewett: 00:53:55).

The precognitive approach potentially stimulates a possibility to act creative towards it, which arises from within, and not based upon knowledge and theory supplied by KP. One could argue that the creative behavior is thus facilitated through an immersive experiential approach through real life situations in which participants can express themselves creatively.

Reflection on experiential training – understand individual strengths and weaknesses
Another element that makes their approach possible and successful is their effort of facilitated reflections on their experiences. KP are facilitating reflection about the experiences and risks for the participants to understand their own strengths and weaknesses made visible through dealing with the challenges. Working bodily with their experiences, Windeløv argues, "it is more about understanding what type of values you have. What is your strength and what are your challenges? What are your aspirations?" (Windeløv: 00:44:45). When practicing training of experimental learning and experiments, they create an opportunity for the participants to experiment with their intuition and get

to know their strengths and challenges. That both demands and allows for personal judgment to be practiced, and in that sense KP is creating learning that generates learning inwards rather than analytically.

Experiential training in a 'comparable' future

The 'real life situated' training makes participants immerse in and engage with their task. The training is organized based on experiences. There is no substantial theoretical platform presented to participants to prepare them for the particular challenge before they enter the project. KP throws participants into working with authentic projects and cases, authentic clients, and authentic outcomes (Jacobsen: 00:32:16). They organize their training to allow participants to immerse themselves in business cases and projects, which are comparable and situated in the current labor market (Empirical Presentation 4.3).

Distinct from Sisters Academy, who are working with a fictional and unfamiliar universe in their project (Empirical presentation), KP is working with authentic cases which are mirroring the surrounding society. This is a reversed pedagogy according to Principal Windeløv, that elaborates on the purpose of the method, as to how it benefits the training for participants:

> "[…] very early on we create a situation where they are thrown out into a project. What happens, is that they do not have time to think - they do not know that they cannot do it. So very, very quickly, they end up in a situation, and they do something, and then later they understand what happened. So our pedagogical approach differs from many other schools. Where they normally start with some sort of theory, and then they maybe do some reflection and in the end, some schools, they do some practical work afterward" (Windeløv: 00:28:49).

The participants are pushed into working with business cases, only on the basis of their experiences, pre-existing knowledge and instinct to work by. The challenges, which KP are facilitating, are a process in which the participants are to act on intuition and pre-existing knowledge, not theory. Only through experiential practice are the participants learning to use their intuition and personal judgment, and importantly reflect on their training and experiences.

Nurture, daring to risk

Being able to take risks is important for KP when training potential entrepreneurs for the future. "Essentially you need to stock something, you need to put something at risk. It is only when doing that that you have a sense of what it means to be an entrepreneur" (Windeløv: 00:50:20). The real life situated approach encompasses 'risks', as the participants are expected to solve the challenge, but only based on their experiences, intuition, and pre-existing knowledge, with the risk of failing at it. Moreover, Windeløv explains, that to dare to take a risk, the participants have to try it and learn from the experience. "It is our belief that to understand something, to grasp something, you need to grab it a

bit" (Windeløv: 00:48:12). KP has as a goal to push their participants into situations in which they are "forced" to act based on their guts. They nurture the willingness to dare act, just like one needs to dare act on inner wishes, creativity, and aspirations.

5.3.1 Concluding remarks - Creating opportunities for exploring and experimenting with the unknown

Both KaosPilots and Sisters Academy work with creating situations that has character of the unknown. That allows for participants to bodily immerse into the present of (real life) situations in which 'non-thinking' and pre-cognitive abilities directs their actions. In both cases, participants are facilitated in a process to approach challenges brought about from unfamiliar situation, and deal with them by perceiving the situation in a new way and turning their ideas about it into reality as they are encouraged to act on them. That enables possibilities to act on ideas and therefore thinking creatively towards solving tasks. In the case of SA participant's curiosity lead participants adapt to the "unknown". KaosPilots also showed a focus on nurturing the participant's willingness to dare risk, through bodily immersion into situations.

5.4.0 Facilitating and practicing collaboration

The category of facilitating and practicing collaboration emerged across the CETIs as a general prioritization and application of collaboration, interactive dynamics and a validation of collective premise for the participants' engagement in the training. Sisters Academy, KaosPilots and Future Navigator were found to apply different training approaches within this category. Collaborative training is not a novel training approach in itself. However, we found that the CETIs were valuing and practicing human relations, dynamics, and interactive processes, in such a significant and a rather alternative level that this category was inevitable.

Future Navigator

FN's training involved small constellations of teams in their workshop. It showed prioritization of a collaborative and interactive element, which we considered relevant to explain shortly, as it supports the overall category that is relevant to the research.

Collaboration towards the future

Future researcher Louise Fredbo stresses that, "[…] in the future you don't get success alone. And there is so much to gain when being two together [...]" (Fredbo: 00:34:08). She is referring to the buddy teams that FN always put together, in their workshops and trainings (Empirical Presentation 4.1). She explains their motivation for that approach in their training, "Yes, but, it's those committing communities, whether we are two in a buddy team or however many we are, it is just becoming super,

super important, and the thing about being able to act in these committing communities" (Fredbo: 00:35:10).

Fredbo here shows that their use of buddy teams is to strengthen a committed collaboration between people. FN's prioritization of buddy teams is based on two arguments. One, that the buddy teams, and thus the participants, can 'gain' from being in them during the workshops. They can 'gain' from the collaborative and interactive relationship. Second, that it is done with the outlook of being able to navigate in communities. This illustrates the importance of the orientation of collaboration by committing oneself to a community regardless of constellation. FN applies collaborative training methods, to both achieve the goal of finding the future researcher and to facilitate creative processes in-between participants - but also as a means to generate a statement that the future demands collaboration.

Sisters Academy

In the context of Sisters Academy, 'facilitating and practicing collaboration' is concerned with the interactivity in their training initiative in terms of co-participation and interactivity in the performance art piece.

Interactive collaboration in performance art

SA state on their website that one of their methods is, "[…] interactive in the sense that once you are at the school, you are perceived as a student, teacher or guest at Sisters Academy and the Sisters and performance staff will engage with you in this sense" (Sisters Academy About). An interactive element is also prevailing in the participatory observations (Appendix 1.F). An example of how everyone is part of the project is that once entering the project, one must wear the same 'uniform' – symbolizing equality among all participants (Appendix 1.F). Hallberg explains:

> "There is probably not so many performance art processes or pieces that aren't interactive. It is almost a new premise in many ways, but there lies of course the understanding in it, when I mention it that everyone there, are co-participants in a collective experiment instead of being there as a sender and receiver." (Hallberg 2016: 28:01)

Here we return to the argument discussed above that each participant is a co-participant in Sisters Academy's takeovers. Further, that immersion happens in the frame that engages participants in the project. Therefore, we argue that the participants become co-participants in the performance frame, as they are bodily interacting in the development of the takeover. Even if a participant was to sit in a corner with his or her back to the room not participating, we contend that this is still engaging to some extent with the facilitated activities. A broader discussion is that even if a participant was un-engaged

in a corner that would stimulate other co-participants in his or her actions. It is the nature of performance art - everyone is a co-participant in the piece.

Co-anchors in training

We modestly argue that this interactive method, instead of making the participants learn, inspires them to join a journey of training where they are co-anchors (co-participants). As they become co-anchors they take positions in an imagined performance development.

This is established through a few steps before and during the takeover. First of all, the performers create most of the scenography setup, but some of it is left for teachers and participants to participate in building the universe (Eriksen: 00:10:43.01). This is a way to empower the participant and make them feel ownership of the universe too. In so doing, the participants are made to feel more a part of the collaborative setup.

Simultaneously, the presence of an aesthetic frame that combined both inherent logic with the performing artists, directs a process following the logic while leaving an openness for improvisation. The improvisation is made possible due to the open-endedness of purpose and tasks. When there is no right way of doing things, one has to try out whatever makes sense to them and that leaves space for improvisation. It is also known that performance artists work by this approach - they work according to a bigger understanding and storyline, but keep an eye open for possibilities in the co-creation of the piece. When Peter Eriksen creates rules for his poetic self, he does that through a process where he creates his poetic self with reference to the aesthetic performance frame. That is an example of how he creates a self in the interplay with the general interactive logic and makes him a co-anchor in it that is both very independent from and very much a result of the collective.

Collaboration into the present – 'seeing things differently'

Teacher Peter Eriksen adds an extra layer to the collaborative element. He, to a large extent, refers to the frame and what that enables rather than the focus of individual potential. He explains that the nature of the frame as a 'smaller context' creates a sense of presence and trust:

> "So if we can create smaller contexts where we have extra energy and the option to look each other in the eyes, being present and experience being here, then I think that's being given freedom, releasing something to see things different ways. Being able to understand what's being said and be predictive somehow, whether that be innovation or writing workshops or collaborations with an interdisciplinary subject. That arises first when we have some curiosity" (Eriksen, 00:56:23.02).

The circumstance of SA makes participants present and look each other in the eyes. Eriksen explains collaborative processes among participants and him as a facilitator, where the group is present together in a trusting way. It enables release – that participants can change perspective and 'see things

differently'. The close context of participants and teacher together creates a situation where they are interconnected almost, releasing potential that was not possible in the ordinary manner of teaching, something they could not have done one on one. This shows both a facilitation and practice of collaboration.

KaosPilots

In the context of KaosPilots the category of 'facilitating and practicing collaboration' emerged as the organization is working from a premise of learning together. Training was found to be facilitated among participants, enabling them to apply and act on co-participants and their network.

Community of practice

We found that every process and challenge given at KP were performed and conducted among and with practiced collaboration. Not only did KP value human relations and dynamics, we found it to be prioritized and practiced into the training. William Hewett described KP as a community of practice and as an organization where everyone "spends time with each other and really listens" (Hewett: 00:18:31). A community of practice where everyone from 1st, 2nd and 3rd-year participants, to the facilitator, to consultants to a financial administrator were interacting with everyone, in a flat organizational structure. Practically articulated exercises such as: check-in and check-outs, applying networks, and large events such as Share Your Splendor, are examples emerging from the empirical data into how KP facilitated a community of practice (Empirical Presentation 4.3). Furthermore, how the application of a team was applied to the training and functioning as a means to enable the community of practice.

Collaboration practiced as a team

One example of the community in practice, in which 'facilitating and practicing collaboration' emerged, was KP's terming of their 1st, 2nd and 3rd-year classes as "[...] a team - not a group." (Hewett: 00:07:01) A team, where individuals are creating unity and results through collaborative processes, in which they are accountable for the collective performance. The team was used as an element in the training, and the interaction among participants was part of the learning. In the practical example of check-in and check-outs (Empirical Presentation 4.3), William Hewett argued that the team constellation is a large part of the learning, "the configuration of the team really assists a lot in the learning process in the frame" (Hewett: 00:50:10). The constellation of the team was an element from which the participants were to learn from one another. Moreover, KP prioritized configuration and wellbeing a lot in the training:

> "[...] I stay aware of the team culture, and ask students about what is going on in the team culture - related to listening for example or taking action, or why are people coming in late,

and what are you doing about it. So I do not solve the problems for them, I just, if they do not realize themselves, show it to them" (Hewett: 00:37:30)

This is an example of how KP are deliberately nurturing the collaborative element in the team, and how it is not simply 'told' to the participants, how to act collaboratively or work as a team. Hewett here explains how he interacts with that team culture; he shows them "how" to do it and he directs the group into collaborative actions considering personal emotions and comfort in the group. The team culture is part of the community of practice, in which their participants are generating their experiences.

Assisting community of practice – sharing passions
Another practical example into how KP was facilitating their community of practice was the seminar Share Your Splendor as mentioned earlier (Hewett, 00:30:26). To facilitate the team culture and community practice, this event emerged as an exercise where participants were engaged with one another at a personal level by sharing their passions. By sharing a passion the participants opened up, exposing as they did a personal and individual side of themselves. Hewett articulated how this exercise immediately creates a feeling among participants of being part of the culture of KaosPilots and a team,

> "That builds trust, which allows people to understand that they are in a safe space, to potentially be vulnerable. […] You are very much a part of a group or a team that is going through this with you" (Hewett: 00:30:26).

This exercise is an example of how KP are stimulating a community of practice, which gives the participants and staff an understanding of one another, and further it creates bonds from which learning arises (Hewett, 00:59:19). The community of practice cannot act alone, without active participants. As argued earlier, KP are managing to enable an active community of practice, which is not only facilitated by the staff. The participants are engaged in the community where they are to take part as co-creators of their training (Organized frames). To enable the participants engaging the community of practice, we found that KP facilitates exercises where the participants were to gain knowledge of each other (Share Your Splendor), and they learn from each other (check-in and check-outs) to operate as a team.

Practicing trust – to assist a creative platform
KP prioritized trust as an objective for their training. This priority emerged throughout the exercises where trust was a crucial element, to enable participants to - for example - share their passion:

> "But it is always about the human specs, that you want to be comfortable in, that you want to express yourself in, and this is also where the creativity comes in. There is a freedom of being able to say what you want to say. Because of the trust and the space" (Hewett: 00:56:00).

Firstly, the flat organizational structure created a platform from which the trust could be established among participants. The flat organizational structure enabled a space where acknowledgment was significant for all participants and, according to William Hewett, led to mutual trust among participants, facilitators and staff (Hewett: 00:18:31). More than this, trust was not only nurtured due to the organizational culture, but rather is an element which Team Leader William Hewett practiced in his training, as he argues: "I think the trust, in relation with one another, allows for openness to learning" (Hewett: 00:48:22).

KP organized their training, so participants are engaged and active in a community of practice constituted from trust and acknowledgement. Key to achieving this is facilitating exercises where the participants were heard, seen and acknowledged (check in & check outs). This space of trust is potentially an element that stimulates the participant's ability to not only be creative but to dare to act on it. Trust is not a novel element to bring to the table. However, we found that KP are building it by having it as an objective in their training which potentially generates a platform from which participants can behave creatively without fear of judgment. William Hewett told us that facilitating trust enables the participants to "be able to say what [they] want to say" (Hewett: 00:56:00).

We found that the building of trust among participants not only strengthened the learning objectives of KP (Four competency model), but that trust was practiced and built among participants to enable them to learn from each other and to have a willingness to learn from each other. In practical exercises KP facilitated interaction between the participants to enable learning rising among them, rather than in a linear process from teacher to participant. For example, Team Leader William Hewett explained how the check-in and check-outs, were used to pass knowledge around among their participants by their projects (Real life situated approach), and the participants would assist each other. An example of what might be asked about during check-in is as follows:

> "Around what it is that you are bringing into the classroom today, what it is that I know from project management that might assist you in your project. So there is this constantly big constellation of a team, which creates a very interesting learning level, which often people are unconscious about in the beginning, and then suddenly they start realizing: I did not learn that from a lecture, I learned that from you" (Hewett: 00:05:20).

By facilitating a process in which the participants are to listen and apply/share expertise, KP enables participants to collaborate and interact. We also posit that KP are training their participants to act collaboratively and discover the value in collaboration. As William Hewett articulates, participants find that, "I learned that from you" (Hewett: 00:05:20).

Reflecting on collaborative processes – to assist interpersonal skills

Furthermore, the participants at KP are reflecting upon their experiences in these collaborative processes. KP organizes their training, so participants are to reflect upon the challenges and strengths in their collaborative processes and configurations. With a focus on generative feedback KP enable their participants to communicate with the team:

> "We have something here called feedback. So feedback is to assist a team to be able to communicate with each other in a particular way that is generative, in other ways it builds on something. As opposed to someone criticizing someone for not doing what you wanted them to do" (Hewett: 00:10:46).

This is potentially stimulating a deeper collaborative learning experience and understanding of oneself, as not only has collaboration been practiced but also reflected upon. The participants at KP are trained to assess fellow participants about their interpersonal skills. Not only upon results from the projects but on process oriented results of the ability to navigate in group-based projects. Windeløv explains how the feedback assists the participants to understand their own reactions, potential outcomes and co-participants' reflections:

> "When you host a debrief and you do a reflection on what happened, how come? They have a shared experience to talk from. And they can really try to go deeper and deeper to understand – why did I react the way I did? Why was this the outcome, when we did it like this and like that. Then, they are very inclined to, maybe, to understand even more - what have other people learned throughout the ages around making projects work for instance" (Windeløv: 00:48:12).

Thus, KP not only practices collaborative learning, but also they stimulate an ability to act collaboratively, by giving them the understanding of themselves when navigating socially in teams. We found that KP are using the constellation of the team, the creation of trust and the community of practice, to assist training in the organized frame of the KaosPilots. We found that in this community of practice, the participants are empowered to explore the knowledge and benefit of co-participants through collaborative processes and feedback. The participants are not only collaborating - they are practicing it and understanding it.

5.4.1 Concluding remarks - Facilitating and practicing collaboration

We found that the facilitating and practicing of collaboration was crucial for all cases - Sisters Academy, KaosPilots and Future Navigator. Additionally, the CETIs practiced collaboration as part of their organized frame and not only as brief constellations during training. We also found that the human relations were acknowledged and prioritized to enable a space where participants could learn

together. We found with KP that they assisted and engaged an active community of practice in which participants could interact and learn from each other. By focusing on acknowledgement and trust, they facilitated a platform from which creative behavior could grow. At SA, the participants had to interact with each other in new ways and get a new understanding for each other, then what one might see in other educational instances in an aesthetical premise. The collaborative processes presented from KP and SA had a focus not only on being collaborative, but having participants trained in understanding collaborative processes and their own individual reactions.

5.3.0 Partial conclusion and reflections of learning's

Insofar as exploring training approaches that prepare participants for the implications of the creative economy, we have presented four categories in the findings section: Organizing Frames, Enabling Individual Potential, Creating Opportunities for Exploring and Experimenting with the Unknown, and Facilitating and Practicing Collaboration. These categories were emergent discoveries on the basis of underlying patterns from earlier stages in the coding process. As demonstrated the findings were presented according to each case, and the means by which we found them to have articulated about their training (Empirical Presentation).

We will sum up the most significant learning's from our findings before we commence to the next stage of our discussion.

1. The experts articulated an underlying logic, which stimulated the practices and behavior of the participants, through what showed to be an organized frame. Especially in the case of Sisters Academy and KaosPilots our data supports this. SA articulated an aesthetic dimension, which was practiced in their training with different means. An aesthetic logic was fond to stimulate sensuous experiences with a view to generating imaginative possibilities. Participants could then act on these sensuous experiences and potentially generate artistic behavior in present circumstances. KP were found to have a slightly different approach to establishing a creative space, with different behavior according to the structures of the KaosPilots culture.

2. The CETIs were all found to focus on the single individual in their training. The individual participant was acknowledged for having already existing potential. KP, SA or FN all used various means to enable participants to discover or practice these. The CETIs did not work with 'pouring' knowledge and experience 'into' the participants – rather they were encouraged to discover and apply individual potential. Thus, we found that inner individual capabilities were enabled by the frames of

KP, SA and FN. Exactly which capabilities were not articulated by informants, however we did find implications for both creative and imaginative capabilities.

3. KaosPilots and Sisters Academy were found especially to work with an experiential and immersive approach to training. They were facilitating methods that stimulated pre-cognitive actions through which participants were to grasp learning, experiences and knowledge in specific but unknown situations. These unknown situations, according to our data, immersed participants in the present, enabling them to 'be' and act on intuition, feelings and adapt to the complexity of the unknown situations.

4. Not surprisingly, the CETIs had a distinct focus on collaboration. However, especially KaosPilots and Sisters Academy worked to stimulate human bonds and understanding in collaborative constellations. Facilitating trust in the teams and acknowledgement among participants from which creative behavior emerged, appeared to yield the best results.

These findings are based on the data we have collected and coded through GTM. At this stage, we are reasonably confident in our findings as a whole. Throughout the process of writing our finding section it became clear that the theory from Art Interventions and Artful Making had similarities to the arguments presented here. In order to sharpen our findings to better fit ideas, we wish to extend and understand those from current literature (Glaser 1992: 33).

Chapter 6. Discussion

How can we understand the CETIs training approaches as a field and extend it through current theoretical knowledge in the field of novel training methods?

6.1.0 Connecting findings to literature

In our findings section we have shown, based on a grounded theory method and building theory from case study work, a group of categories that emerged from the case studies. In the following section we will organize and connect it to current theory. To structure our findings and relate it to our research question, we have developed the following table of framework, 'Figure 3: Framework of CETIs'. This framework can only be considered in relation to the findings from the current case study work. It is structured concerning findings in relation to: approach, means, potential stimuli and literature that can propose relevance to our research question. The following levels in our framework address categories from our case findings, as a sum. We will, however, along the way point out where each case has supporting data to describe those processes. At the end of the discussion we will present a tentative model for the training approaches, proposed on the basis of the case study of the CETI. A model that suggests the approach to creative society training emerging only from the context of CETIs.

6.1.1 Framework of CETIs

Approach	Means	Stimulates	Concerns to the creative economy
1.ORGANIZED FRAME	• Logic: future frame, KaosPilots culture, aesthetic dimension • Absence of strict control (KP, SA, FN) • Performance theatrical means (SA) • Concrete means: Expression in future trend cards/ material (FN), Expression of projects (KP), Expression through materials and performance character (SA, FN)	• Imagination • Creative thinking • "Seeing differently"	Creative thinking skills (Amabile) Interspaces (Berthoin Antal and Stauß) Release – absence of strict control, adaptability and flexibility (Austin)
2.FACILITATING AND PRACTICING COLLABORATION	• Engaging community/network (KP) • Team work • Co-participating in art-piece logic • Facilitating of trust and acknowledge	Collaborative process practice and experience Opportunity and willingness to takes risks /rehears failure Creative behavior	Practice ensemble (Austin & Devin) Secure workspace(Austin & Devin) Collaborative skills Flexibility "Seeing more seeing differently" (Barry & Meisiek)
3.CREATING OPPORTUNITIES FOR EXPLORING AND EXPERIMENTING WITH THE UNKNOWN	Experiential learning: Real life situated approach, Future scenario building, Aesthetic performance installation Facilitating of trust and acknowledge	Creative towards task practice intuition and insight Bodily immersion of experiential training Non-thinking approach Knowing one self in the un-known Opportunity and willingness to takes risks /rehears failure Creative behavior	Know oneself and "Knowing" (Intra innovation competency (Darso) The "studio" (Barry & Meisiek) Adaptable and flexible behavior Presence (Godwin and Mucha)
4.ENABLING INDIVIDUAL POTENTIAL	A platform of 1.2.3 framework. Guided roles of: future researcher, poetic self and practice KaosPilots. Future Scenarios to asses' individual potential. Facilitating of trust and acknowledge	"Allocation" of passions and interests Acquainting with creative potential Self-confidence/knowledge	Diversity/uniqueness/Inner Passion (Robinson) Believing in oneself Intrinsic motivation: Creative behavior (Amabile/Inner creativeness Environmental elements for curiosity (Godwin and Mucha)

Figure 8: Framework of CETI

6.1.2 Organized Frame - Creating the right circumstances

(Platform 1 - CETI)

6.1.2 A space for inquiry

We showed in our findings that an organized frame was an important instrument for which the CETIs were practicing their training (KP, SA, FN). Although appearing with varying characteristics and means, similar for all was the reference to an open structure for agency and acknowledged logics, partly decoupled of physical space also enabled by an engaging community.

In the case of SA the frame encompassed an aesthetic discourse legitimizing artistic notions towards enabling and cultivating a poetic self, KP enabled immersion into the 'KaosPilots culture' defined by the school's actions and DNA being a business and design school with an extended network. FN's frame was temporarily at a themed room at a modern workspace aided by its cause of 'predicting' the future, which created a certain context for their participants to explore and experiment with their future self, as a future researcher. The CETIs were working within certain logics, environments, and circumstances, which made up an organized frame of a guided inquiry process for their participants. All the CETIs also promoted inquisitiveness, as demonstrated by all the CETI's participants being encouraged to be explorative about something, whether it be a future self, poetic self or finding the next business partnership and becoming a KaosPilot.

A space for re-conception of thoughts - change of perspectives

Our findings from the case of Sisters Academy showed a strength to create a 'feel' of otherworldliness in the space of their takeover that was a significant way for all involved to be inspired to act and think differently. Meisiek and Barry point out that they, in their pilot-project deliberately maximize the feel of 'otherness' to temporarily disconnect participants from their usual work context, which led to them being inspired and acting differently (Meisiek & Barry 2016, p. 230). As demonstrated in the findings section, SA uses a frame of otherworldliness to legitimize aesthetic and artistic experiences, processes and behavior. Meisiek and Barry point out that artistic intervention, or in this case takeover, artistic work processes are temporarily legitimized. It enables practices which "under ordinary circumstances would be considered strange and they are temporarily accepted and tried out" (Meisiek & Barry 2016, p. 223 & Bourdieu 1986). It offers participants the opportunity to experience the daily environment and problems through the mirror of artistic practices and perspectives, which can lead to new perspectives on old habits (ibid).

While SA are actively implementing a performance art/aesthetic discourse that affords artistic agency, re-conception of own abilities and aesthetic experiences, KP and FN deploy spaces where other things

are at play. FN focuses on the idea-generation about personal professions in a future scenario, and KP on the creative approach to projects and entrepreneurial agency (entrepreneurial in the sense that KP articulates it - to create one's own business and future). However they still create temporary spaces for participants in which 'other things happen'.

Our findings show that although there is no data concretely documenting an aesthetic discourse at KP or FN, it appears that they are still able to create these organized spaces in which seemingly artistic processes are happening. This is likely because FN and KP are creating spaces where they facilitate experiential training, where norms and doubts are temporarily suspended (Berthoin Antal and Stauß 2013: 37 & Darsø 2016: 25). These processes are investigated and used in artistic interventions or as Berthoin Antal, and Stauß (2013) term it, "interspaces".

It aids us to understand the processes of KP and FN that address similar training objectives and the artistic intervention of SA. Berthoin Antal and Stauß (2013) point out that interspaces allow for participants to, "experience new ways of seeing, thinking, and doing things that add value for them personally." In other words, doubts and ordinary norms are suspended to enable experimentation (Berthoin Antal and Stauß 2013: 37 & Darsø 2016: 25) that allows for participants to safely experiment (Berthoin Antal and Stauß 2013: 33, Austin & Devin 2003: 118).

A framed constellation that releases
Where the inherent frame logic that guides and impacts actions within it, we found that an additional element is the absence of control of the CETIs. The CETIs prioritized the articulate processes that acted as enablers of self-organized experiences and projects (KP, SA, FN). Robert Austin and Lee Devin outline similar concepts in their publication, Artful Making (2003). They argue that the absence of control is a fruitful approach to teams in businesses to enable processes of innovation. While they focus on managing creative people, we focus on facilitating participants for training purposes. Austin and Devin's overall purpose is to change managers' perspectives of management styles in a world that moves away from industrial production to approaches that welcome the knowledge economy's 'unscripted' processes (Austin and Devin 2003:1).

One argument is that to succeed in what they term the Knowledge Economy (in our case the Creative Economy) we need to control by release. In this sense it is important to note that release is considered another way of managing and not the lack of it (ibid: 86). Austin and Devin contend that without it, "nothing else happens" (ibid). This statement appears similar to the opinion of Sir Ken Robinson on the topic of the traditional educational system, in which control, measurements, and goals are common (Robinson 2011: 49-82).

Our findings show both absences of strict training paths as well as strict objectives for outcomes (KP, FN, SA), and that the CETIs are facilitating training that is conducted in an open but organized frame - in line with Austin & Devin's release. Release can enable participants to gain power and increase the flexibility of their physical instrument and also, relevant to this thesis, enable 'mind-release'. Mind-release is, simply put, the release of inhibition. Managing the release enables participants to 'act out' and dare to express 'stupid ideas' (KP).

The absence of expectations for the outcomes becomes a restraining factor and leads to un-innovative outcomes (Austin & Devin 2003: 92). We saw the example of Eriksen's 'taste' example that the lack of goals led to unexpected outcomes, Hewett's example of the cultural festival and participant's exceptional contributions, as well as the novel business idea of the 'insurance-women' at the workshop of FN. These releases are, in the case of the CETIs, a release of new ideas on training tasks. When CETIs are facilitating release they do it by introducing an otherworldliness of the frame still having a goal in mind. The facilitator's role was crucial for the CETIs, the facilitator at KP and FN, and the teachers and performers at SA. Austin and Devin also discuss the crucial role of the facilitator or manager in a group - to keep focus. The primary means to generate control by release in a group is the focus. It is "control by turning loose, within well-understood given circumstances" (ibid: 97), that is, control by trusting the process.

The most important contribution to our understanding from Austin and Devin is that control by release is done by norms that govern outcomes. In the case of managing creativity in business the outcome could potentially be a new product. In our case, the CETIs are facilitating a release of control in the organized frame, which is affecting the training outcome and thus potentially the learning outcome. It supports our argument that the circumstances of the CETIs both facilitates as well as governs based on norms (logics) (ibid). Release allows participants to liberate processes of new ways of doing among participants by having confidence in their freedom, keep the focus and enable reconceiving of difficulties into opportunities. We explained the example of teacher Peter Eriksen that articulated how the 'small contexts' enabled release to see things differently due to emotional liberation and a trusting environment. Here is an example of control by release, in the context of SA: the structure of the takeover and the rule set of the aesthetic logic enables the individual and collective releases of 'seeing things' differently.

It becomes an example of the CETIs approach of framing a context - a creative, active artistic logic governs and creates rules for agency and can be used as a learning approach that appears relevant for the described creative economy. When the process, as described here, makes participants see things differently, it is a description of a change in perspective, a change in perspective that generates creative thinking skills. It gives participants a new perspective on challenges and that generates a

potentially novel approach to solving problems - that is, to use one's creative thinking skills. This is highly relevant for navigating in complexity as well as adapting successfully to changes. The CETIs (FN, SA) govern shifting 'ways of seeing'. When participants have to 'solve' a given task it thus invites them to solve it in ways well outside what is understood to be the usual response.

6.1.2 Facilitating and practicing collaboration

(Platform 2 - CETI)

The organized frame is the fundamental element in the CETIs frameworks, although all levels of it are interlinked. The next level in the framework of CETIs is their prioritization of facilitating and practicing collaboration. This should not only be understood as a collaboration in the traditional understanding: working together on something. The CETIs have a collaborative approach to training.

The collaborative element can be related to Austin and Devin's qualities in artful making of both Collaboration and Ensemble. Although their framework cannot be transferred concretely to the framework of the CETIs, there are potentially similar characteristics in the approaches of SA and KP. Ensemble is when a group becomes more than the sum of its parts (Austin & Devin 2003: 118). Imagine a symphony orchestra: they are an ensemble. Their collective music becomes more than what each musician could perform individually. We consider the same in SA's takeovers, each participant becoming a part of a larger piece, and in that sense the sum becomes more of its parts. In the case of SA, the participant is the sound of the instrument; their every move is performed in the ensemble with co-participants. That of course also applies outside a performance space, but often we are not aware of it.

Predominant in the practices at a collaborative level is trust and creation of a trusting and secure environment for training. As mentioned in the section of an organized frame, the potential of facilitating valuable outcomes of flexible and open spaces, is being able to facilitate trust in teams. We apply Austin and Devin to understand how KP creates an active and trusting community of practice. KP prioritized and facilitated trust, which we have considered in relation to Austin and Devin 'secure workspace', which is a catalyst when working with artful making and wanting to enhance creative performance (Austin & Devin 2003: 123). Moreover, Austin and Devin explain how Artful Making arises when workers have self-knowledge, self-trust and the trust and understanding of others (Austin & Devin 2003: 125).

The CETIs were found to practice a secure environment where 'stupid ideas', reflections on unsuccessful efforts or trying out daring proposals are acknowledged and examined. This is a crucial

element considering the practiced collaboration. KP shows valid examples of significant prioritization on sharing and exchanging experiences through their check-in and checkouts, which are based on trust and acknowledgement. It concerns their collaborative work on projects and team based reflections as well as supervision, participant's conversations on processes and projects. These are examples of how they are taking the facilitation of reflections, feelings, experiences and relations seriously, as a way to get their training outcomes through.

Austin and Devin's take on collaboration goes beyond the understanding of group work as working together towards a determined goal. In their view collaboration is a conversation that arises out of individual release (Austin & Devin 2003: 169). It is the conversation that arises based on the perspectives enabled in release. For the CETIs the trusting community is not simply a convenient outcome. It is an approach that nurtures reflective and imaginative thinking daily (when ongoing) by facilitators through presence, conversations and open mindedness. The impact this has on the participants is that it makes them comfortable in the collaborative constellation. Comfortable to share and articulate potentially extraordinary ideas.

Austin and Devin quote Amy Edmondson when arguing for the importance of psychological safety (2003: 119). The general message is that individuals in team constellations are "naturally inclined to manage others' impression of them" (2003: 119). By reflections, feedback and team conversations, KP enabled participants both to reconceive individual potential but also to explore the possibilities for how they deal with the projects that they worked on. In light of Austin and Devin's theory, it is suggested that KP are facilitating collaborations that contribute to something more, a better outcome for their projects or their own self-understanding of capabilities.

The CETIs not only cultivate collaborative skills that enable the participant to work together with others, but also nurtures participants' understandings of others and the value of collaborative processes (SA, KP). If participants understand the value of ensemble it is likely that they will approach with greater open mindedness and willingness collaborative constellations when entering the labor market as well as privately. The practiced collaboration opens up a conversation for extraordinary ideas and reflection on these in a secure workspace. In doing so, CETIs are opening up a space for speaking about novel ways of doing and in that sense a conversation of imagination. The approach of collaboration and ensemble and the affordances it brings by will be further examined in the following section and level of the CETIs framework, as it is the enabler of these released conversations.

6.1.4 Creating opportunities for exploring and act experientially towards the unknown
(Platform 3 - CETI)

The third level of the CETIs framework is the explorative and experiential level. Experiential training because the CETIs focused on 'non-thinking' training where participants were thrown into new challenges and environments: a hands-on learning to learn with KP: bodily immersive methods of performance Universe (SA), and experimenting with known expertise towards the future, according to the future (FN).

The organized frame of certain logic that releases inquisitive attitudes are furthered as the CETIs create processes of inquiry to act on through experiential training. We considered the guided inquiry in light of Daved Barry and Stefan Meisiek's paper on "Organizational Studio" (Barry & Meisiek 2016). They describe the studio as a "place for study, for discovery, for finding new, untried ways forward" (Barry & Meisiek 2016: 226), just like the organized frame does in this framework. It is a place where learning happens through making and is a "place of inquiry" (Barry & Meisiek 2014: 156).

The organized frame and collaborative practice, which the CETIs were facilitating, we found to be led by participants in order to explore via guided action. Experiential training was therefore a level (in this framework) where participants were guided to follow their interests and passions and lead their own explorations through experiential training. Barry and Meisiek contend that the process in the studio is different from 'other' experiential learning approaches, as it is a participant-led inquiry. Such a process affords 'hands-on', 'creative engagement' that produces "atypical results, imaginative problem reframing, [and] innovative solutions" (Barry & Meisiek 2016: 156). Similar to Barry and Meisiek the CETIs approaches led to outcomes of creative and abstract thinking towards tasks, as shown in findings (FN, SA) (Meisiek & Barry 2016: 230 – 234).

As the CETIs are exposing and encouraging participants to engage with experimentation in an organized frame, they are continuously subject to unexpected and unknown contexts (KP, SA, FN). Austin and Devin also argue that by facilitating situations which are not "envisioned in advance, in their case of management, workers can react creatively towards possibilities" (Austin & Devin 2003: 140). CETIs are generating these contexts where they are able to rehearse and strengthen participants' abilities to engage in unknown contexts. This 'forces' them to act on something they did not envision in advance, and therefore react creatively in order to deal with it.

Engaging in unknown situations is risky and uncomfortable and that is why the 'safe space' that the CETIs are creating enables better conditions for willingness to engage (KP, SA). Austin & Devin argue that a willingness to work with risk is crucial in order to come up with new ideas and solutions, because exploration in uncomfortable (2003: 117). The participants are allowed to practice risking failure in the context provided by CETIs (SA, KP) where work processes are iterative (Austin and Devin 2003) and the willingness to throw oneself into unknown situations is crucial for 'survival'.

That leads us to a second important process that CETIs are facilitating. As explained in the findings section, CETIs used methods that allow for bodily immersion into unknown situations (SA, KP). This, according to informants, enabled actions based on non-thinking. Darsø's writings, particularly on artistic intervention, help us extend this finding as she details that experiencing situations of the unknown can "help us to discover what we do not know that we know" (Darsø 2016: 31). Darsø explains that the "body is a site of knowledge" and through embodiment, we can discover that the body plays a role in shaping the mind (Ibid, Robins 2011: 109).

When paying attention to bodily sensations, we can learn from insights and intuitions (Ibid). She argues that an important part of her concept of competency in innovation is to know one's own intuitions and lead from that. The CETIs are employing methods that demand participants immerse themselves in collaborative and action-based experiences and tasks. They are immersed and respond 'non-thinkingly' to challenges, which enable manifestation of 'hidden knowledge' and becoming aware of this knowledge. This is what Darsø defines as an intra-innovative competency that is half of her concept of innovation competency[9]. This she defines as, "new thinking that creates value for others" (Darsø 2012: 19). The intra-innovative competency is crucial when interacting in social spaces where challenges arise when applying knowledge, intuition and experience in work life (Darsø 2012: 21).

Implications from the creative economy of adapting flexibly to unknown situations demand an ever higher level of self-awareness in order to deal with these situations. Often personal judgment can help individuals navigate in a world of change, and immersion in the present forces acting on non-thinking, nurtures awareness of one's own judgment that can then be applied in future scenarios. Constance Godwin and Rochelle Mucha, also touch on this quality in their article: Aesthetic intelligence (2010). Here they argue that being present is being conscious of self, others and environment. In their perspective 'being present', "entails heightening our senses, which in turn produces creative tension and challenges the mundane, setting the stage for novel, flexible and timely responses." (54). In other words, the immersive method enables participants to produce creative tension. The CETIs (SA, KP)

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[9] Lotte Darsø is a leading professor of innovation and creativity, in practice. She defines innovation competency as:" the ability to create innovation by navigating effectively with others in complex context (Darsøe 2016: 31). Further she defines innovation as "being able to see opportunities and to be able to apply them in life, in a valuable way" (Darsø 2011: 13).

skillfulness in immersing participation into the present, and cultivating skills for personal awareness, are affording the fundamental challenge of the emerging creative society: dealing with unexpected challenges with unexpected solutions.

6.1.5 Creating the right circumstances for individual potential to come forward
(Platform 4 - CETI)

All the levels discussed above lead to this level of individual potentiality (KP, SA, FN). Individual potential is the culmination of the other three levels. A focus on the individual potential does seem relevant in relation to the premise of the creative economy as talents, diversity and uniqueness is called for (Friedman 2005, Pink 2005, Robinson 2011). Significant for the CETIs is that they are encompassing training crafted to create platforms that enable participants' individual potential to flourish.

The CETIs are facilitating divergent thinking to processes (Organized frames) and exploration of individual potentials by creating a secure environment (Facilitating and Practice Collaboration), facilitating experimental processes that enable immersion in the present (Exploring the unknown) and therefore exploration of participants' 'self's'. This enables them to act on tasks based on "who they are", what Goodwin and Munda term the authentic being (2003: 54). The ability to act in the present allows participants to be and act on tasks based on self-understood and new ideas – to react creatively to the tasks given.

The CETIs establish ideals for participants to think as their authentic selves (Goodwin & Munda 3002: 54). As they create an ideal future self through: The Future Researcher, The Poetic Self and The KaosPilots Culture.

It seems appropriate now to take a glance back at our Theoretical Framework and the definition of creativity.

> First level of creativity is imagination, which is, "the ability to bring things to mind that are not present in our senses" and "imagination liberates us from our immediate circumstances and holds the constant possibility of transforming the present" (Robinson 2011: 141).

The above-mentioned traits for potential can all be considered under the category things that are brought to mind independently from experiences through senses of immersive and experiential training. In consideration to Robinson's definition of imagination, we can consider the stimulated

traits from CETIs falls under the category of imaginative motions, as they frame possibilities for divergent and creative thinking.

The immersion into the present in the interplay with tasks generates sensuous experiences based on individual interests and passions (KP & SA). This enables reactions that are both making participants lead from the moment in accordance with their authentic selves. They perform according to their reservoir of experiences (or expertise) and shape/adapt their solutions appropriately – in a novel, creative way. As that is founded in personal backgrounds and based on imagination, Amabile argues,

> "Creativity is a function that exists within every human of three components: expertise, creative-thinking skills, and motivation" (Amabile 1998: 1).

As the CETIs are immersing their participants in the present, they enable them to act on their imagination and that is a functioning creativity. As Amabile puts it, the CETIs are facilitating processes where all three components are activated – this not only enables creative actions on tasks, but also makes them familiar with it (Amabile 1998: 1).

Therefore, it cannot be argued that CETIs are making participants creative, there is no such thing, as creativity is always applied, but they potentially propose training which reinforces/develops the participants' self-understanding of their authentic selves. That is, a sustainable familiarization with self that can make better conditions for future adaptability to unknown situations and complex situation.

6.1.6 Model of organized framework for Training approaches of CETIs

Model of Organised framework for Training approaches of CETI

Figure 9: Illustrating each training platform of the CETIs

6.2.0 Partial conclusion on discussion

To summarize the process from the beginning of commencing this case study to now, we let codes emerge (phase 1a+1b). These were then grouped into concepts, which were finally grouped into four categories presented in Chapter Six: Findings. From the platform of the findings, we have discussed and extended the categories to current literature. In relation to novel training approaches in the expanding field, as seen, we found it relevant to extend to theories in the area of artful processes.

On the basis of the further realizations uncovered by relating findings to existing theory we modestly argue that the training approaches do seem to have consequences according to either: 1. Organized frame (means: space of otherworldliness, absence of strict control, guiding logic): new ways of seeing, acting, release of new ideas, creative thinking skills. 2. Practiced collaboration (means: trust, acknowledgment, building of human relations and empathy): conversations for unordinary ideas and reflection, the expression of new and untried ways of doing and in that sense a conversation of imagination. 3. Creating opportunities for exploring and acting experientially towards the unknown (means: engage in an unknown context/challenge/experiential training, immersion): act differently, react creatively towards possibilities. 4. Creating the right circumstances for individual potential to come forward (means: all of the above approaches and highly prioritized focus on the individual): act creatively and imaginatively towards tasks, gaining self-understanding of their own potentials and reactions in the unknown and complexity of collaboration.

These findings can only be understood in the context of the cases. Had we included a fourth case or researched three completely different cases, our results would very likely have been different. However, due to the substantial selection criteria's, these findings can be considered to suggest other ways of understanding what novel training might consist of and how it might be practiced.

We have pursued the visualization of the training approaches of the CETIs and the potential outcomes which could be argued to be relevant if wanting to prepare participants for the creative economy, please see model below (figure XX).

Based on the purpose to re-conceptualize the field of training we offer some speculative final remarks based on our findings and discussion:

- *A shift from somehow fixed and predetermined educational profiles to a focus on the autonomous individual's potential for expression and behavior.*
- *A shift from theoretical-concept shaping teaching, to learning through immersion into action and learning through those by expression and reflection.*
- *A shift from collaborative work to learning together.*
- *A focus on the potential valuable use of artful processes when training for the creative economy.*

Chapter 7. Reflections of research

7.1.0 Methodological discussion

We set out to research the area of new practical proposals for training for the creative society through a case study. The field of such novel training approaches is new and scholars have suggested ideals and outcomes that should be focused on in upper secondary training. However, based on a need we sought to investigate 'real life' examples of how that might be done. This approach has itself been a creative and complex journey working with data.

7.1.1 Pragmatism

Our pragmatic foundation has been valuable as it allowed a flexible approach to our research investigation. It offered an elastic manner to collect the type of data that has been valuable to make sense of our research field. It has given us a flexible philosophical platform from which we were able to put our "problem" at the center: how to train for the creative economy. It has enabled us to focus on the practical aspect of training and what might constitute it in the context of CETIs, especially as we did not make use of a particular educational or training theoretical framework. It has been our mission to develop tentative theory that could provide perspectives on how one might train for the creative economy and its implications. That is not only what to train for.

In the interplay of pragmatic and (expert) facilitator interviews, we searched for articulated and useful approaches in line with what pragmatism prescribes as useful. However, as we have only studied this from the perspective of the facilitators, we can say less about the usefulness of the training approaches or the participants' future employment. We have operated close to the contextual premise of the cases to generate as valid data as possible (Egholm 2014). However, this also limits us in generating understanding that goes beyond the context of the CETIs. Our conclusion can therefore only be seen in the context of this thesis and of the CETIs that formed our case studies.

7.1.2 Grounded theory method and Theory-building research

Our choice of Grounded Theory Method and Theory-building research was an effective methodology supporting us with a valid approach to generate theory from 'real-life' examples. The inductive

inquiry that GTM and Theory Building Research prescribe - moving from data to theory - was in line with our ambition of generating insightful knowledge from the field of the cases presented by the CETIs, through valid instruments and methodology. We set out to independently generate valuable knowledge from these cases as we have argued in selection criterions, to have relevant approaches to meet creative economy implications. In this pursuit, we were challenged by the very explorative methodology.

As we are new to GTM, it was important to stay as sensitive to our data as possible (Theoretical Sensitivity 3.3.2). We do not contend that we have mastered it to the extent that Glaser prescribes (Glaser 1992: 27). The balance between the data collection, analysis and findings and our own interpretations is fluid. The concepts presented in our theoretical framework are based on valid academic thoughts, but have the potential to also comprise pre-conceived ideas perhaps impacting our coding.

To conduct valid research and increase our likelihood of discovering 'new' patterns of training, we did not want to be too biased by theoretical, conceptual frameworks beforehand. We followed Eisenhardt's approach to theoretical research before collecting data. That is, research on methods and frameworks that others are proposing to train. We took a broader theoretical stand and went into a research phase of the implications of the creative economy in our section of Theoretical Framework, to interview wisely with that in mind. This approach has been valuable, but has caused many dilemmas throughout the research phase, balancing traditional thesis styles with the open approaches of GTM and Theory Building Research. The traditional style calls for use of the Theoretical Framework as a method of constructing of hypotheses to test. However, we have instead used our GTM and Theory Building Research, that has been woven into findings to extend tentative theory (Glaser 1992: 33).

Approaching our data so openly has led to unexpected findings as well as having been a difficult and creative task. While interviewing our informants we truly went in with an open mind towards how they each trained. That has been an uncertain journey of new findings. This approach demanded that we stay close to the context of our cases, and the selection of those has very much impacted the findings of this research and thus the tentative theory. We see this as a benefit, as with our selection criterions we chose to look at change makers in the field. The fact that they have impacted our research is only beneficial in the pursuit of shedding light on novel approaches relevant to our research question. However, the tentative theory generated from this thesis can only be understood in the context of our cases in relation to each other. Therefore, this only serves to propose ways of looking at the field of training and not as a suggested universal framework.

7.2.0 Limitations

Time, resources and case factors limit this study. Firstly, due to the emerging creative economy the opportunity to test the effect of the training approaches in the near future can be argued to be challenging or even impossible for deeper results of inquiry. Secondly, to measure the effect and impact of the training approaches the study should expand over time and follow participants in their future (SA, KP) or existing work life (FN), to explore if the training approaches have increased their possibilities to strive successfully in the creative economy. Thirdly, to be able to explore the potential success of the training approaches of the CETIs researchers would be required to develop a meaningful measuring tool and objective goals in order to grasp the value of the training approaches and how one strives successfully in the creative economy. Fourthly, Sisters Academy is a project and an experiment in itself, which has only existed for a few years. Therefore measurement of their impact on the future worker is as yet impossible.

However, both the second and third factors above stand as interesting, extensive studies, which could be developed if actually producing deep knowledge and validation of training approaches for the creative economy. However, with the time constraints and scarce resources available to a master thesis study this was not possible.

This study explored the training approaches from the viewpoint of leaders and practitioners only. To investigate how participants actually experience the facilitated methods would have been insightful and valuable to support our research. However, as we argue the field is still new and establishing itself, such an investigation was not found to be as applicable as other elements of our research.

This research can only 'expect' (Selection of Cases 3.4.0) that the training for the creative society is valid. They are based on the experiences of the (expert) informants articulating knowledge of methods and priorities from our cases. Although they are the best source of training, the study is limited to their experiences only. Furthermore, consider our argument with reference to Darsø: that the body is a sight for knowledge of more information than what we know verbally. When we investigate practices from experts, through articulated verbal expression, one might suggest that even more knowledge would be available had they ben given the opportunity to engage bodily in sharing their information towards the research of training approaches.

We approached this study and interpreted by taken part and interacting by participatory observations in the environment of our cases. Thus, one could argue that we have generated tentative theory, on a basis of a bodily experience by immersing into the contexts of our cases.

7.3.0 Validity

One significant criticism of our use of both pragmatism and grounded theory method is that pragmatism implies that we relate to our findings or what we have encountered in relation to pre-existing experience. Grounded Theory method suggests that you can or should relate some bias in the empirical and analytical process. This can be problematic when pragmatism is said to relate to its pre-existing knowledge, with regards to which we have used theoretical sensitivity.

The suggestions for training articulated by informants are propositions for solutions and useful approaches to the problems in those contexts – speaking in the language of pragmatism. This makes them valid in those contexts. Wanting to re-apply the framework from our discussion, they need to be applied in consideration to that context. The findings of this thesis are valuable, but had different cases been chosen our findings and framework would have been different.

We investigate how training approaches are preparing participants. The way we have enlightened that topic is through facilitators' articulations of how they do that. There may be a discrepancy between what they say they do and what they actually do. To overcome this challenge, we did participated in actual training courses. However, this participation was not done over an extensive period of time, studying the interplay between participants and facilitators and can only serve as additional insights to support informants' articulations. We also investigated stories about practices of facilitators and not their opinions of what they believe *should* be done. That allowed for an opening to actions and not opinions.

7.4.0 Implications for research

Scholars have previously discussed the topic of artful processes in business and management (Darsø, Barry, Meisiek, Austin, Devin, Weick, Adler) and we add to this in a training sense. In our opinion there are four relevant areas that this thesis contributes to the existing field:

Firstly, we contribute by our mission to 'create' a new field for investigating novel training. As we wished to 'show by example', that training needs to be re-conceptualized we deliberately did that with the format of this thesis: creating the field of CETI. If wishing to re-think the educational system, we must rethink the way we study it. This is an initial attempt, but we invite other researchers to similarly rethink the way we conceive training and through that re-conception, participate in re-thinking practices of what training today might be. Eisenhardt also suggests juxtaposing for better circumstances to generate novel theory (1989: 546).

Secondly, we propose examples of how to train for navigating in the unknown. In both the findings and discussion chapters we propose that CETIs generate participant-led-immersion into experiential

learning that led to non-thinking reactions. That was shown to be a relevant approach to creating a training opportunity to learn to navigate in the unknown – which is considered valuable in the addressing the challenges posed by the creative economy. We encourage further research, particularly with regards to following up on participants' capacity for navigating in 'the unknown' and immersive methods.

Thirdly, we showed how artful management could be considered in training for creative thinking skills and innovation (Austin & Devin 2003, Darsø, Amabile). We encourage further investigation into the convergence of artful decision making processes and educational facilitation practices.

Fourth, we contribute by suggesting releasing individual potential, rather than 'adding' it. We showed in the chapter of findings and discussion that exploration and exploitation of individual potential were practiced and prioritized by all CETI's. We suggest academically investigating further the need for and practical approaches that enable and nurtures individual's potentials for differentiation and the value of it.

7.5.0 Implications for practice

This thesis was inspired by the call from both scholars and practitioners for renewed educational practices (Opening). This study will be relevant for educators in the field, who are looking to be inspired to change and renew their training for participants.

Firstly, practitioners are encouraged to look towards experimental, immersive and participatory-led inquiry training. This was suggested by informants to create deeper learning, and we encourage practitioners to let their practices be inspired by more immersive exploratory/experiential methods so as to rethink and change current practice in training, towards a more creative practice.

We suggest that practitioners use performance frames as a method to improve and rethink their practices. We found that Sisters Academy with their takeover style enabled a space for teacher and student as equal 'explorer' in the universe. Teachers were just as curious as students. It encouraged teacher Eriksen to rethink and innovate his practice. Considering the fast changes in the creative economy, one might suggest that if the emerging society changes are in rapid pace and complexity - inherent flexibility and continuous change in training methods is more relevant than ever. The equality premise might be interesting for practitioners to try out at SA's next takeover in 2017.

It is important to stress how new the field of training for the creative society is. As explained in the introduction to this thesis, many decisions makers and scholars are calling for ways to deal with the

new demands for the worker in the creative society that are unlike implications we know from the industrialized society and its labor market.

Chapter $8.$ Conclusion and final remarks

In this final section, we will round off this thesis' most significant findings and summarize contributions to the field of training in higher education. We will reflect upon approaches to the thesis and our conclusions, and provide further perspectives afterward with regards potential future research.

8.1.0 Conclusion

This thesis contributes to the field of training in the creative economy or, in other words training in the 21st-century. We have generated tentative theory from relevant training-cases in the field providing valuable empirical insights as to how to go about meeting the educational implications of the emerging society and economy. Our mission was to generate theory within a field where both scholars and practitioners have called for appropriate approaches to deal with the challenges of today's educational practices. We have fulfilled this mission by providing rich empirical material from several cases in the field. We have provided a model that illustrates the process for the CETIs, which can act as an inspiration for other scholars or practitioners to reconceive their work on training.

This thesis has sought to answer the following research question:

How do training initiatives prepare participants for the creative economy?

In doing that, we have investigated three cases and proposed a context-embedded framework for preparing participants for the creative economy with regards to their training. Our purpose was to generate practical insights of novel training approaches from experts in the field. This particular work has taken a very organizational and 'real life' perspective on approaches to training. Based on our research, we propose four levels of training approaches to prepare participants for the creative economy. We found that the CETIs are practicing training through an organized framework that prioritizes and assists individual potential to come forward, creating opportunities to explore and experiment with the unknown, facilitating, practicing and reflecting on collaboration. We found our case studies conducted this through the facilitation of framing scenarios of aesthetic, future and real life situations and dimensions in organizational practice. Organizing experiential and immersive training without strict goals or measurement, but rather using guiding rules that facilitate open and trusting spaces in which participants are co-anchors of their own training. Although the levels are

highly interconnected and could be viewed in a different succession, they provide a comprehensive framework for inspiration, based on empirical findings in further practice and research.

An important point in this conclusion is that although we present an overall framework of approaches to training, they are all grounded in practical and practiced methods. What stands out is that participants are not simply presented with theoretical cases or perspectives into future scenarios or future sensuous scenarios. Instead, all cases practice and create opportunities for participants to act bodily through immersive training opportunities. The aesthetic dimension and frame were enabled by a tangible performance scenography universe at schools. The future scenarios were visualized and practiced through trend cards and exercises, and the 'real life situations' were practiced in the interplay with real clients and business school networks. Therefore, the CETIs work with training that accommodates learning from actions. We found that these practically oriented approaches to training enabled an experiential and immersive approach - a training approach to prepare participants to be able to act and navigate in different unknown situations.

Recalling the critique of today's training and the imperative to rethink training to train for creative thinking (Robinson), adaptability (Friedman), and self-understanding (Adler), we have shown how tentative theory generated from practices articulated by the experts at Future Navigator, Sisters Academy, and KaosPilots are proposing potential solutions. Mirroring parts of the surrounding creative society, performance, experimental approaches and imaginary future scenarios show themselves to be constructive training situations that offer opportunities to act accordingly to what would likely be relevant in the creative economy.

Considering the changes in the creative economy are increasingly dominated by complexity and uncertainty as to how these challenges could be solved, deploying training platforms of similar complexity proved valuable for participants insofar as understanding of self and handling such situations. As the approaches are remarkably temporally anchored, participants need to adapt in the present and do their best to address the situation, either through a project proposal or performance expressions. Either way, it appears a worthwhile exercise, dealing with occurring and unfamiliar situations, rather than doing what has always been done, or dealing with it according to an established theoretical framework.

Considering our extension to theory, this framework of training (CETI) can be considered a beneficial contribution to the emerging field of artful approaches to organizational development. Artful approaches invite the unknown and deal with them in the present. Inviting the unknown and dealing with challenges in the present is a necessity in the developing workforce in the creative economy, where challenges are of unknown character due to the rapid development and exchange across global

borders. Participants involved in our case studies are being prepared for the creative economy workforce and it becomes important to integrate similarly artful approaches to training. Tentative theory, generated from our cases and combined with our extended theory from artful processes, suggests that perspectives into training from artful processes can inspire and be applied in an educational perspective.

Our findings correspond with the existing literature in the field of artful processes, though it is important to note that it is only an emerging academic field in organizational development. However, in this thesis we address the potential practical training tools of performance means (SA), training through organizational culture (KP) and future scenarios (FN). Although many initiatives are taken in the academic field of training in higher education and much emphasis is put on what needs to change, practical action towards training is still being explored. This thesis contributes to this divergence by providing an examination and analysis of ways to potentially address these identified gaps. Furthermore, the thesis contributes examples of training that at first do not implicate artful processes, yet we conclude from our research that these characteristics can benefit and inspire both reluctant and progressive practitioners in their training methods.

In addition, we set out with the purpose of suggesting a proposal to re-conceptualize frameworks for training. Although this tentative theory can only be considered in its context, we did come to an unexpected closure that might contribute to a re-conceptualization of frameworks for training. Not in the sense of re-conceptualization of the individual in connection to the educational body, but rather to add to the idea of how one might consider training beyond the individual acquisition of knowledge in terms of knowledge transfer from a 'better known' source. Instead to 'let loose' the individual to build on personal aspirations in a collaborative and experiential setting in which they learn from each other and build from that.

Lastly, an important conclusion must be: as society is changing character from a conforming industrialized society into a complex differentiated creative economy, training that seeks to prepare the participant for a creative economy, must inherently differentiate and add complexity to their training approaches. An outstanding question in this respect is whether established educational institutions based on linear processes and single event evaluations (such as exams, strict curricular etc.) can implement approaches similar to the CETIs to improve the preparedness of their participants.

8.2.0 Future Research

Our research mindfully seeks to direct academic attention to the artful managerial/facilitation in education and training. To understand the facilitation of training for training's sake in the light of facilitated artful processes. Leading professor Lotte Darsø, that has done groundbreaking research on Art-in-Business, even argued this year, that: "Besides the importance of more research and more evidence on the values added through artistic intervention [in organization], I believe that the greatest potential for artful approaches lies in the field of education (Darsø 2016: 32)." This thesis provides a modest commenced tentative theory of this. Of how artful processes can be implemented in a facilitating process of creative economy training in upper secondary education. It showed to have valuable potentials, and future research in this area is not just important, but maybe even necessary considering the drastic changes that society faces.

Research of outcomes for participants. The most pressing suggestion for further research is the study of the measuring the learning outcomes from the cases under study. As we have been limited in the position of view in this study, the next step in the current research would be to examine the actual outcomes of the learning, and therefore, findings deployed.

Attention to the potentials of aesthetic and sensuous learning. First of all, we encourage further research of Sisters Academy and their highly radically different initiative that takes the point of departure in sensuous and aesthetic learning. They are a practical example of the convergence of performance approaches and training. Further academic research that could validate the coexistence of artful processes in education could lead to a more refined understanding of practices. Moreover, investigate what challenges such a project would face if implemented permanently.

Lastly, we suggest investigation of the correlation between performance theater training and ethical leadership. We showed in both our chapter on findings and discussion that as co-participant in SA, one becomes bodily part of the whole. Participants actions are mirrored in the responses from other performers: participants are enabled to understand themselves and put the in the other performers position. Adler states that education's main role is, "to help current and future leaders reposition themselves; that is, to assist them in being able to "jump levels" and thus expand from a micro (individual) focus to a macro (societal) perspective" (Adler 2012: 483). We encourage investigating further the potential of SA's setup and development of the capabilities that Adler calls for, in the development of ethical leadership.

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